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ABSTRACT

This document records the Minnesota Department of Education's philosophy of art education. Chapter 1 outlines the educational and learner values, philosophy, mission, and goals of the State Board of Education. These ideas aim to provide a model for use by communities and school staff to improve the learning experiences they offer students. They also are the hierarchy used by Department staff and teams of educators as they develop model learner outcomes. Chapter 2 discusses goals and program level learner outcomes in art education. Their philosophy represents the growing trend away from art-making towards an art education that can enrich everyone's lives. They consider such issues as cultural heritage, gender fairness, sensitivity to differently abled individuals, and global education as well as developing cognitive skills. In chapter 3 learner outcomes are addressed. They represent major concepts in the art education field and are intended to serve as models that can be adapted to fit course content based on local needs and resources. These model learner outcomes (MLC) are organized under four headings: Context, Conceptualization, Construction, and Communication. Chapter 4, "Transposing and Developing Learner Outcomes into Curriculum," discusses the interrelationships of philosophies, rationales, curriculum models, and a day-to-day curriculum. Sample unit and lesson plan development models are provided and evaluation in art education is considered. The appendices outline art-related careers, health and safety in art, sample developmental considerations for the Art Education Model Learner outcomes, and art education contacts and resources. (KM)

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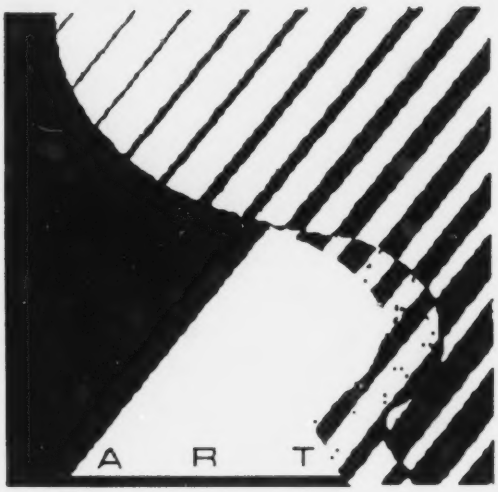
Model Learner Outcomes for ART EDUCATION



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MODEL LEARNER OUTCOMES

FOR

ART EDUCATION

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Preface

ärt n. [L. *ars* (*artis*), root *ar*, to join; Gr. *artunein*, to arrange.] 1. the disposition or modification of things by human skill, to answer the purpose intended. In this sense *art* stands opposed to *nature*. (Webster's New Twentieth Century Dictionary of the English Language, Unabridged, 1976)

No singular definition of art exists on which everyone will agree. The one presented above was purposely chosen because of its generality and the fact that it stresses the importance of human intervention. This definition does not tread into the controversial realms of "beauty" or "aesthetic" issues, areas which may challenge common definitions of art. For instance, when the term "beauty" is used to help define art, it is interesting that beauty itself is rarely defined, let alone *whose* sense of beauty is considered. While a sunset may be described as beautiful, it is not art because it was not mediated by a human hand. If it prompts an aesthetic *response* in an observer, then the dialogue shifts from a discussion of art to that of aesthetics.

Furthermore, definitions of art are often stretched to their limits by the work of certain artists. For instance, performance or conceptual artists, such as Chris Burden, who use their own bodies as their medium (often in life-endangering ways) ultimately challenge conventional definitions of art. This may be for a variety of reasons, not the least of which is the lack of a "finished product" to hang on a wall or put on a pedestal. In any case, just as the definitions of art may vary, there will always be many and diverse ways to describe how art can be taught to others. Hopefully, this publication will challenge educators to develop comprehensive and meaningful learning experiences in visual art, as well as effective instructional and evaluative strategies.

For purposes of clarity, the term art, as used in this document, is interpreted to represent more than just "high art" or those images and objects most often found in museums. Art includes architecture, environmental design, commercial design (advertising, product designs, furniture, jewelry, clothing, hair design, etc.), folk art, in other words, the whole range of designed or produced images and objects that have visual impact on humans.

It is not the intent of this document to settle any philosophical arguments about defining art, aesthetics, or ways to teach art. Indeed, if anything, it is hoped that the information presented herein will prompt educators to revisit their own definitions and beliefs when developing and implementing quality art education experiences for their students. It is, after all, our own attitudes and beliefs which shape the context and the potential for learning, regardless of what curriculum plans, instructional strategies, or evaluation procedures are written on paper.

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Chapter 1

Art Education

Minnesota State Board of Education

Education Values, Learner Values

Philosophy, Mission, and Goals

Chapter 1

Minnesota State Board of Education

Values, Philosophy, Mission, and Goals

School districts nationwide, and certainly in Minnesota, are constantly striving to improve the learning experiences they provide students. The last two or three decades have seen heightened interest in improving all parts of the education process, including appropriate involvement of students, parents, and the community at large.

The documents that constitute the Minnesota Department of Education's *Coordinated Model for Educational Improvement* incorporate many of the concerns expressed and issues addressed by the public, Legislature, and in reports on the state of public education. One of these documents, titled *Goal and Outcome Specification Process*, suggests a set of procedures for appropriate involvement of the public. These procedures include public participation on the development of statements of values, philosophy, mission, and learner goals. These sets of statements are a hierarchy of increasingly specific concepts ranging from values, the most general, to learner goals, the most specific, that give form and direction to public education. Given this hierarchy, staff skilled in subject matter and the profession of teaching can develop very specific learner outcomes for each subject area.

The following sets of statements were adopted by either the Minnesota State Board of Education or the Minnesota State Legislature for two purposes. First, they provide a model for use by communities and school staff as they strive to improve the learning experiences they provide for residents. Second, they are the hierarchy used by Department staff and teams of educators as they develop model learner outcomes for each subject area. The *Mission Statement for Public Education* adopted by the Legislature gives explicit direction to public schools. The State Board Curriculum Rule 3500.1060 adopted February 1990 lists the learner goals which must be incorporated into each district's goal statements. All other parts of this document are models, suggestions for the consideration of residents and professionals in each district.

Education System Values

We believe the following values are preeminent for the education system. These attributes are to be reflected in all educational programs and operations.

Accountability - A condition in every school whereby each is able to justify its use of public resources by effectively fulfilling its mission of learning.

Effectiveness - A condition in every school whereby each accomplishes its mission at a performance level defined by learners, parents, citizens of the community and state, and their representatives.

Efficiency - A condition in every school whereby each accomplishes the highest possible level of excellence with available resources.

Excellence - A condition in every school whereby the highest possible standards for performance are expected of all students and staff.

Flexibility - A condition in every school which results in meeting the needs of learners through sensitive and creative responses to changing circumstances.

Human Equity - A condition in every school which offers equal opportunity and appropriate individualized support to each staff member in employment and professional growth and to each learner in the educational process. Also, a condition which fully, fairly, and accurately portrays various cultures, races, and genders in the instructional program.

Responsibility - A condition in which the school recognizes that the parent has primary responsibility to assure the child is educated, and in which a partnership exists between the school, community, parent, and the learner to identify the learning goals and needs of the child or adult learner and provide appropriate learning opportunities through which those goals can be met.

Responsiveness - A condition in every school whereby diversity of personal and group needs and aspirations are expected, accepted, encouraged, and routinely addressed.

System Equity - A condition in the education system whereby each school is provided with the resources necessary to assist all learners in achieving excellence.

Wholeness - A condition in every school whereby each gives necessary and appropriate consideration to the potential career needs, spiritual, social, emotional, and physical growth of each learner and staff member as it designs and implements educational programs.

Visionary - A condition in the education system whereby emerging trends which will affect the knowledge and skills required to be a successful adult are examined and the knowledge gained is used to produce appropriate changes in the system's course content, procedures, and goals for learners.

Learner Values

We believe helping students develop the following values is a primary purpose of education.

Accountability - A quality in individuals whereby each knows, understands, and accepts the impact and consequences of personal actions and decisions.

Citizenship - A quality in individuals whereby each has an understanding, appreciation, and support of the institutions of American government and society, and a willingness and ability to participate in the democratic process and in socially beneficial service activities.

Compassion - A quality in individuals whereby each is sensitive to the conditions affecting the lives of others and each has the commitment to assist others when appropriate and possible.

Competence - A quality in individuals whereby each attains maximum levels of knowledge, skill, and affect commensurate with his or her potential.

Cooperativeness - A quality in individuals whereby each interacts with others in a manner that mutually benefits all participants in the interaction.

Creativity/Flexibility - A quality in individuals whereby each acts or expresses self in new, improved, or unique ways.

Ethics - A quality in individuals whereby each displays consistent personal and professional integrity and an acceptance of the responsibility to act for the benefit of all learners.

Honesty - A quality in individuals whereby each is fair and straightforward in the conduct of human interaction.

Learning - A condition in individuals whereby each continually strives throughout life to learn more and to increase personal levels of fulfillment and competence in human endeavors.

Problem Solving - A condition in individuals whereby each has the ability to identify, frame, and propose new, improved, or unique solutions to existing and emerging problems.

Responsibility - A quality in individuals whereby each strives to fulfill the obligations of economic self-sufficiency and active commitment to the common good of society.

Self-Acceptance - A quality in individuals whereby each has a positive self-image, through assertion of rights, holding personal, physical, and emotional well-being as an ideal, accepting personal talents with humility, and personal limitations with the resolve to improve where possible and accept where necessary.

Spirituality - A quality in individuals whereby each recognizes and accepts the importance of nurturing one's inner spirit, that creative force that transcends the human and the material.

Thinking - A condition in individuals whereby each continually strives to improve personal skills for mental manipulation of sensory perceptions to form knowledge, thoughts, reason, and judgments.

Minnesota State Board of Education
Philosophy of Education

We Believe . . .

. . . . Every person can learn.

. . . . Learning is a lifelong process.

. . . . Every person must understand and accept self before he or she can become a contributing member of society.

. . . . Each person has gifts which the education program must seek, identify, and help to maximize.

. . . . Advancement of the human race requires individuals who are honest, responsible, compassionate, cooperative, creative, and competent.

. . . . The state and local communities have a shared responsibility to assist each person in learning.

. . . . Each community has a shared responsibility with parents for meeting the needs of each child.

. . . . The community and its school system must continually look to and strive to meet the future education needs of society.

. . . . The education system must assist each person to become functional in an increasingly global and interdependent world.

. . . . The education system must lead people to value and accept a wide diversity in human behaviors, sophistication, and values.

. . . . The education system must maintain high standards for responsiveness, human equity, and system equity in the provision of educational opportunities.

. . . . Decisions regarding planning, implementing, and maintaining learning opportunities must be vested as close to the individual learner as efficient use of public resources allow.

. . . . School systems must implement programs that stress the intellectual development of each learner in concert with the spiritual, social, emotional, and physical development of the learner.

. . . . School systems must model and nurture creativity in learners.

. . . . School systems must maintain opportunities for all learners to develop competence in personally selected areas of human development.

. . . . Professional educators have a responsibility to remain current with evolving knowledge about human growth and development, learning theory, and knowledge of subject matter.

. . . . Professional educators and elected or appointed education policymakers have responsibility to account to the public for the excellence of their efforts.

. . . . Professional educators and elected or appointed education policymakers have responsibility to use public resources prudently and efficiently.

. . . . Staff employed in schools must model the behaviors they are assisting learners to develop.

Mission for Public Education

As adopted by the Minnesota Legislative Commission on Public Education and enacted into law, Chapter 240, Laws of 1985

The purpose of public education is to help individuals acquire knowledge, skills, and positive attitudes toward self and others that will enable them to solve problems, think creatively, continue learning, and develop maximum potential for leading productive, fulfilling lives in a complex and changing society.

Mission of the Minnesota State Board of Education

The Minnesota State Board of Education will provide the vision, advocacy, and leadership to improve significantly the quality of education throughout the state.

Mission of the Minnesota Department of Education

The Minnesota Department of Education provides leadership, service, and regulation to maintain and improve an equitable, uniform, and quality system of public education for all learners.

The Department provides leadership as an advocate for education by defining quality education and by seeking the resources necessary to meet the needs of all learners.

The Department provides service through informational and technical assistance that will improve the productivity and performance of students and staff, and provide opportunities for the development of the potential of all learners.

The Department regulates education by maintaining, interpreting, and enforcing Minnesota State Board of Education rules, and state and federal laws.

Minnesota State Board of Education

Learner Goals

Learner goals are a series of statements that describe the knowledge, skill, processes, values, and attitudes that a learner can expect to achieve as a result of active participation in K-12 public education. They are based on the presumed current and future intellectual, social, emotional, physical, and career/vocational needs of students and adults in contemporary society.

Each district shall use the learner goals contained below as the basis for defining program-level learner outcomes that are directly reflected in the district's course and program offerings.

A. To effectively participate in learning activities, each learner will:

1. master reading literacy to gather information and data, gain perspective and understanding, and as a leisure activity;
2. master writing to explain, describe, and express a point of view and feelings;
3. master listening to gather information and data and gain perspective and understanding;
4. master speaking to explain, describe, express a point of view and feelings, and to discuss an issue;
5. master numerical literacy to apply mathematical functions to life situations;
6. master the use of a variety of tools, including electronic technology, to enhance learning;
7. master viewing and observing to gather information and data, and gain perspective and understanding; and
8. apply skills in self-expression through visual and performing arts.

B. To provide a foundation for meaning in life, each learner will accumulate and apply knowledge and develop the understanding to:

1. participate in lifelong learning;
2. live within local, state, national, and world political and social structures;
3. examine personal beliefs and values and their relationship to behavior;
4. make ethical and moral decisions;
5. be a responsible citizen of the community, nation, and the world;

6. practice stewardship of the land, natural resources, and environment;

7. know the impact of human life on nature and the impact of natural phenomena on human life;

8. express self through artistic creation;

9. know career options and the general education requirements for each;

10. know world and national economic conditions to make informed decisions on consumer products, occupations and career needs, and use of resources;

11. select or prepare for a series of occupations that will personally satisfy and suit one's skills and interests;

12. manage personal affairs;

13. understand the physical world using systematic problemsolving strategies:

14. communicate and relate effectively in a language and about a culture other than one's own; and

15. know the importance of geographic location in the functioning of contemporary society.

C. To think, decide, resolve issues, and meet needs creatively, each learner will be able to:

1. compare, differentiate, and relate information and facts and apply knowledge;

2. combine various facts, situations, and theories to formulate new and original hypotheses or to develop new solutions;

3. critique and make judgments about materials, conditions, theories, and solutions;

4. generate and value creative alternatives; and

5. apply the concepts and processes of science.

D. To value, understand, and accept human interdependence, each learner will be able to:

1. seek interactions and feel comfortable with persons who are different in race, religion, social level, or personal attributes;

2. understand the basic interdependence of the biological and physical resources of the environment;

3. understand the interrelationships among complex organizations and agencies in modern society;

4. understand how the citizens of the United States are geographically and socially connected to people and places in other parts of the world.

E. To value, understand, and accept the diversity of humankind, each learner will be able to:

1. base actions and decisions on the knowledge that individuals differ in many ways;

2. base actions and decisions on the knowledge that values and behaviors differ from one social group to another;

3. base actions and decisions on the understanding that lifestyles and behaviors reflect the value system of the societies in which they were learned;

4. judge other's actions with an understanding of the personal and social context of that action;

5. accept that there is more than one way of being human;

6. base actions and decisions on the understanding that as individuals move from one society to another they can learn lifestyles and can learn to behave appropriately in different social contexts; and

7. act on the belief that human behavior is influenced by many factors and is best understood in terms of the context in which it occurred.

F. To address human problems through group effort, each learner will develop the knowledge, skills, values, and attitudes essential to:

1. act in accordance with a basic ethical framework incorporating the values that contribute to successful community life such as honesty, fairness, compassion, and integrity;

2. understand the importance of working in groups to achieve mutual goals; and

3. be able to provide leadership in resolving personal and societal issues.

G. Each learner will be able to effectively resolve conflicts with and among others by:

1. assuming responsibility to form productive and satisfying relationships with others based on respect, trust, cooperation, consideration, and caring for other persons;

2. acting on the belief that each individual has value as a human being and should be respected as a worthwhile person; and

3. resolving conflict in the manner most beneficial to society.

H. Each learner will be able to act on contemporary events and issues with a perspective of their historical origins:

1. understanding the origins, interrelationships, and effect of beliefs, values, and behavior patterns in world cultures;

2. understanding one's own culture and historical heritage through the literary, aesthetic, and scientific traditions of the past;

3. being familiar with the ideas that have inspired and influenced humankind; and

4. understanding the manner in which heritages and traditions of the past influence the direction and values of society.

I. Each learner will develop a positive attitude toward self, demonstrated through:

1. a feeling of positive self-worth, security, and self-assurance;

2. a willingness to live with one's strengths and weaknesses;

3. a basic understanding of one's own body, its systems and physiology, and a positive attitude toward one's own physical appearance;

4. understanding that efforts to develop a better self contribute to the development of a better society;

5. understanding that self-concept is acquired by interaction with other people; and

6. appropriate control or release of emotions.

J. To set and achieve personal goals, each learner will develop the ability to:

1. select appropriate personal learning goals;

2. make decisions about one's life;

3. plan, act, and organize to realize one's goals;

4. accept responsibility for personal decisions and actions;

5. work now for goals to be realized in the future; and

6. select viable alternatives for actions in changing circumstances.

K. To cope with change, each learner will develop the ability to:

1. initiate appropriate change while respecting existing structures and concepts;

2. tolerate ambiguity;

3. understand that coping with change is a lifelong process;

4. understand and accept the changing nature of work and the potential need to change careers several times;

5. use career information and counseling services to make informed and satisfying vocational choices; and

6. understand that all knowledge is tentative and that as new discoveries are made the knowledge base grows.

L. To lead a healthy and fulfilling life, each learner will:

1. assume responsibility for one's own physical and mental health and safety by establishing a daily regime of health behaviors that will maintain mental and physical health and motor fitness;

2. make informed decisions about health products and services;

3. make a lifestyle that promotes healthful family living;

4. understand public health measures and their effect on the individual, family, community, and environment; and

5. be able to enjoy play-skill activities that include understanding, cooperation, accepting rules, controlling emotions, following group process, and acquiring self-satisfaction.

M. To lead a productive life and actively contribute to the economic wellbeing of our society, each learner will develop the work readiness skills of:

1. applying the basic skills of communications, computation, and scientific principles to real-life situations in a technological society;

2. defining and interpreting the nature of the work force in terms of one's own challenges and opportunities;

3. leadership and citizenship necessary to succeed as an active agent in a changing work force;

4. understanding employment opportunities, job seeking and keeping, and specific work as they relate to transition from school to economic productivity;

5. developing pride in good work and expecting quality in products and services; and

6. adopting a positive attitude toward work, including the acceptance of the necessity of making a living and an appreciation of the value and dignity of work.

Chapter 2

Art Education

Introduction

Goals

Program Level Learner Outcomes

Chapter 2

Introduction

The philosophy underlying this document represents a new vision of art education. Historically, classroom art experiences were viewed as viable if they emphasized technical forms of production and fostered the development of self-concept. Unfortunately, a student's self-concept was often developed in a manner which was isolated from a larger social or cultural context. Moreover, an emphasis on art production often left no time for talking about art in relation to the individual, as well as to society in general. This document is responsive to a growing concern in past decades about this conception of art education. This concern is reflected in recent national reform reports such as *Toward Civilization* (National Endowment for the Arts, 1988), *Beyond Creating* (Getty Center for Education in the Arts, 1985), and *Art Education, Civilization, and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts Report to Congress* (National Art Education Association, 1989).

These reports reflect the growing concern of many contemporary art educators in shifting attention away from a focus on art-making as a personal and technical activity toward aspects of art education that enrich all peoples' lives, that go beyond individual production to issues of cultural heritage, gender fairness, sensitivity to differently abled individuals, and global education. They also reflect the importance of developing higher order thinking, creative solutions to problems, and critical response skills in modern society.

This document reflects current thought about learning and developmental theory by referring to various influences on children's growth, including: society and culture; individual differences; attitudinal, ethical, and value development; and cooperative learning experiences. It also represents contemporary thought in the visual art community about the importance of a comprehensive view of art learning. Such a view must address the complexities of producing and interpreting visual communication, while developing an understanding and valuing of art in cultural and historical contexts.

Planning and implementing meaningful learning experiences in art education is a complex endeavor whether one teaches from a pre-determined curriculum, adapts an already existing curriculum, or develops one from the ground up. A quality art education which provides for balanced learning experiences will challenge students to develop the knowledge, skills, and affects necessary to function in society.

Therefore, the Art Education Learner Outcome Committee urges all educators to consider the following recommendations when using this document:

- Develop sequential curricula based on identified outcomes
- Emphasize multicultural, gender fair, disability sensitive, and global perspectives
- Promote higher-level critical and creative thinking skills
- Promote informed visual choices and a visually literate society
- Promote an awareness of aesthetic values and practices

- Place greater emphasis on each student's conception of self
- Consider how classroom practice reflects current theory in art education
- Promote meaningful affective development
- Place greater emphasis on the role of newer technology and the arts
- Consider ways to develop curricula around individual and social knowledge
- Develop educationally sound ways that art can be integrated with other subjects
- Emphasize that art education is equally valuable and relevant to each community regardless of demographic contrasts, and to all its citizens regardless of physical, mental, or ethnic qualities.

RATIONALE FORMULATION

It is an educationally sound practice to identify rationales when developing curricular experiences. Rationales can be developed at all levels of educational experience from lessons, to units, to the course/grade level, as well as for the overall art program. A rationale is simply a statement addressing <u>why</u> it is important to study something, indeed why precious class time is being appropriated for the study of certain subjects, topics, concepts, affects, and/or skills. All disciplines (math, science, language arts, physical education, music, art, etc.) can and should incorporate rationales which address the fundamental reasons why they are included in a school or district's program. No discipline should be exempt from such validation. Rationale statements are useful when responding to questions about programs of study, whether from teachers, students, administrators, school board members, parents, or community members. Likewise, a rationale should be offered for <u>not</u> including a subject, topic, concept, affect, skill, or indeed a whole program of study.

Rationale statements should be significant and meaningful to each individual educator, therefore what follows are not recipe-style statements from which to choose. Rather, some key points and related issues, which may contribute to a quality art education program, are presented as food for thought. Hopefully, this information will provide fertile ground for the development of rationale statements which are locally developed and relevant to the philosophy and intent of art educators in each district in the state. Consider the following information as a tool for direction setting, rather than as a set of statements to incorporate into your district's plan.

Sample Statements for the Development of a Rationale for Art Education

Aesthetic sensibilities:
- are shaped by knowledge and experience based on family, social, and personal beliefs
- represent an informed response resulting from creative processes
- reflect a view of the world
- stem from observing, knowing, producing, responding

Conception of self can promote:
- a personal investment in art production
- the development of abilities to respond to visual stimuli
- skills to create personally relevant visual images, objects, or environments
- a positive self-image and an understanding of one's place in the world
- self-expression
- learning how to learn and to value learning
- art in daily life skills
- sensitivity to one's own feelings, environment, and view of life
- self-confidence through expressive experiences
- personal growth intellectually, emotionally, and spiritually
- life-long learning in the arts

Creative and critical thinking/problem solving:
- equips students with life skills
- develops thinking processes
- encourages problem finding and flexible solutions
- are not mysterious processes only for geniuses
- can represent a process, such as:
    a) preparation
    b) incubation
    c) illumination
    d) verification
- in art allows students the opportunity to develop divergent and flexible thinking skills which can be transferred to other life situations
- are skills which can be learned
- encourages students to think, and not just to collect facts and regurgitate information
- poses problems with answers not in the teacher's manuals
- in art offers a visual, often hands on, approach to solutions

Visual communication:
- can be a nonverbal response to self, society, and environment
- often represents a universal language which communicates across temporal and cultural barriers
- challenges perception and understanding, often through metaphor
- can be a language possessing warmth, and can be intimate and personal in a world full of technical, impersonal communication
- can often be more effective than verbal communication
- is often subtle, at times deceptive, yet discernible through critical viewing skills

Sample Statements for the Development of a Rationale for Art Education (continued)

Cultural/Historical study of art:

- helps students understand peoples from other cultures, insights which can also help inform students' understanding of their own culture
- provides insights into the spiritual and social beliefs of contemporary and historical peoples, beliefs which may be understood, or at least seem more accessible, through the study of art images, objects, expressions
- as a visual language predates written history
- promotes an understanding of historical periods, epochs, and social changes which are often marked by art movements
- provides a context for understanding how artists through time have expressed life experiences that link all humans together
- provides a context for understanding similarities/differences of people locally, regionally, and globally

Social consciousness can be encouraged:

- by understanding that art is an indicator of social phenomena
- by studying art with an increased understanding/tolerance of others
- through studying art to foster awareness, empathy/insight into social, personal, global issues
- through understanding the influences of media and technology on society and individuals
- through the study of art resulting in greater understanding of the similarities and differences of various societal groups
- by developing greater insight concerning a personal view of the environment and the world, how each individual can reflect/interact/impact it

Art education curriculum committees in local school districts are encouraged to adapt these sample statements to reflect their own philosophies and beliefs when developing rationale statements for their programs.

ART EDUCATION

PROGRAM LEVEL LEARNER OUTCOMES

The Minnesota State Board of Education has adopted Rule 3500. 1075 which identifies program level learner outcomes for all disciplines or programs of study in Minnesota's schools. A committee of arts educators from around the state was charged with identifying program level learner outcomes for a typical fine arts program. These outcomes were written at the concept level with the intent that they be equally applicable for any arts education area of study, including dance, media arts, music, theater, and visual art. With the adoption of this rule, when educators in Minnesota school districts are designing art education curricula, the State Board of Education Learner Goals (Chapter 1 of this document) and the Program Level Learner Outcomes, which are identified below for art education, must be addressed in the district plan. This means that they could be adopted as written or the basic content somehow incorporated into the district's wording.

The program level learner outcomes identified as Fine Arts Program Outcomes in Subpart 3, A-F of Rule 3500. 1075 are revised for visual art education to include the following components:

Art Education Program Level Learner Outcomes

Students will have the opportunity to:

- develop aesthetic sensibilities through visual art learning experiences K-12
- develop a positive conception of self through visual art learning experiences based on production and response
- practice and develop creative and critical thinking skills, and problem-solving skills through visual art producing and responding activities
- create, analyze, and understand non-verbal and verbal responsibilities to self, society, and environment through visual art learning experiences
- view, analyze, and understand artistic styles, designs, and expressions in multicultural, gender fair, disability sensitive, and historical contexts
- analyze and understand the role of artistic communication in effecting a social consciousness
- develop effective critical response skills through visual art learning experiences which involve viewing, interpreting, evaluating, discussing, and writing
- demonstrate knowledge, affect, and skill (including gross and fine motor skills) through art production in stages of problem formulation through solution
- increase understanding and awareness of career choices in the arts, as well as the many non-art professions which depend on a solid foundation in art learning

These art education program level learner outcomes were developed to direct and define the scope and intended breadth of a comprehensive visual art education.

Status of Art Education in Minnesota

In 1989, 435 school districts in Minnesota were surveyed regarding the status of art education. Two questionnaires were mailed out to the superintendent of each district. One questionnaire was to be completed by the superintendent and the other was to be routed to the individual designated as the district coordinator of art education. The design of the survey instruments, as well as the procedures for dissemination and retrieval, were undertaken in close cooperation between the state art education specialist at the Minnesota Department of Education and the evaluator of the Minnesota DBAE (discipline-based art education) Consortium. Thus, the data served to inform both the Consortium project coordinators and the Department of Education.

Art Education Survey

The superintendent's questionnaire elicted information concerning the character of each school district, such as the number of teachers, the socioeconomic status (SES) of the community, and several questions regarding district art education practices and attitudes. The art coordinator/contact person questionnaire contained items concerning art curricula, instructional practices, and general questions about atmosphere for program support.

Response to the survey was good, with 305 of the 435 school districts returning questionnaires resulting in an overall response rate of 70%. The response rate for the superintendents was 62% (270 responses) while the response rate for the art coordinators was 48% (211 responses).

Superintendent Responses

Responses to the geographic, SES, and ethnic items provide an interesting picture of Minnesota's school districts. The majority of responding superintendents (85%) characterized their districts as rural, 13% as suburban, and 2% as urban. When asked to characterize the SES makeup of their communities, in terms of lower/middle/upper class, the largest response category was 48%, indicating that it was a mixture of lower and middle SES backgrounds. The next largest response category was 22% indicating that their district was predominantly middle SES. Twelve percent indicated their district was predominantly lower SES. Collapsing these categories together results in 82% of the responding districts seen as mostly lower to middle SES in character. The remaining districts represented some combination of lower, middle, and upper.

The average ethnic composition for the responding districts was 95% White, 2% American Indian, 1% Asian/Pacific Islander, 1% Black, and 1% of Hispanic origin.

The following table highlights the number of schools, teachers, and students at the various grade levels in the responding districts. Since the identification of the grades for each category was left up to the superintendent, there is very likely some overlap in these categories. All figures in the table are averages.

Table 1
Number of Schools, Teachers, and Students by Grade Level

	Elementary (K-3, K-6,etc.)	Middle School/Jr. High (4-6, 7-8, etc.)	High School (9-12, 10-12, etc.)
# of School Buildings	2.3	0.5	1.0
# of Teachers	52.0	21.0	31.0
# of Students	904.0	422.0	484.0
# of Teaching Visual Art Specialists	0.9	0.6	0.9

Overall, there is an average teacher/student ratio of 1:17 in the districts, however it should be noted that this figure is lower than actual class sizes due to teachers being counted in the overall estimates who may be on special assignment and may have very small classes, or even no students at all. When the number of visual art specialists per student is computed, the ratio changes dramatically. In high school, of course, the art courses offered are electives, so the certified art educator is not servicing all of the district's students.

The high school art teacher/student ratio is 1:537. At the middle school/junior high level the ratio is 1:703. This figure is very likely quite inflated due to the problem of designating a school as a middle school or as an elementary school. Similarly, the elementary art teacher/student ratio of 1:1,004 is not totally accurate. It does, however, indicate a potential problem in staffing at the elementary level.

When comparing the figures from Table 1 of the number of buildings in the district with the number of visual art specialists it appears that most middle level schools and high schools have an art specialist, but this is not the case for elementary schools. It seems that less than half of these responding districts have an elementary art specialist.

Slightly more than half (58%) of the superintendents indicated that their local Board of Education had made a commitment to visual art as a basic subject in the curriculum. However, only about a third (34%) of the responding districts provide staff development programs in visual art education for classroom teachers. Moreover, less than a third (30%) conduct any districtwide assessments of student progress in art education.

District Art Coordinator Responses

Instructional Time

When asked how many minutes per week of visual art instruction a typical elementary student would receive, one fourth (25%) of the respondents indicated that their students receive art instruction 30 minutes per week or less. Fifty percent of the respondents indicated that art instruction occurred between 31 - 60 minutes per week, with the remainder offering art instruction from 61 minutes to over 150 minutes per week. Of this instructional time, only 30 minutes per week are provided by an art specialist, as indicated by 57% of the respondents.

At the middle level, almost half (45%) of the respondents indicated that the typical student received over 150 minutes per week of art instruction, with the amount of instructional time provided by an art specialist being almost the same percentage (48%). At the high school level, the figures for these same categories were 61%, indicating over 150 minutes of instruction per week, with 67% of that time being provided by an art specialist.

These figures reveal that there is less time spent on art instruction at the elementary level than at the secondary, and that only about half of elementary instruction is provided by art specialists.

Curricula

When asked how long the curriculum has been in use in their districts, a similar split between elementary and secondary respondents was found. Curricula which have been in use over eight years was more likely to be found at the middle level (43%) and at the high school level (45%). Twenty-six percent indicated that there was a curriculum available at the elementary level which was at least 8 years old, while 29% specified a 3-5 year old curriculum in use, and 39% a 0-2 year-old curriculum.

The survey also generated information about written curricular materials which are used to aid the curriculum development process in districts. The most commonly reported resources were district-generated materials (49% in elementary; 58% for both middle level and high school). The next frequently identified resources were state publications (SELOs) and documents (curriculum development guidelines and papers).

Instructional Practices

The questionnaire recipients were asked to identify how much of their instruction was devoted to the following four areas of art learning: art history; aesthetics; art criticism; production. Table 2 presents the results of this inquiry.

Table 2

Percentage of Instructional Time Spent on Four Domains

	Art History	Aesthetics	Art Criticism	Production
Elementary	10%	10%	7%	71%
Middle/Jr. High	13%	12%	11%	64%
High School	12%	12%	11%	66%

It is evident that production experiences continue to be the mainstay of art instruction in the districts surveyed. On average, the three areas of art history, art criticism, and aesthetics are included in K-12 art instruction approximately 11% of the time. Art criticism receives less instructional time at the elementary level than do art history and aesthetics. Slightly more than half of the respondents indicated that they had never heard of discipline-based art education (DBAE), a current art education model for reform which has received much attention and publicity.

It is also quite evident that the visual art curricula presently used by the districts participating in this survey are deemed inadequate in addressing multicultural issues. The majority of respondents (65%) felt this was a definite shortcoming of their curricula. On the other hand, when asked if they felt their visual art curriculum was gender fair, 87% answered in the affirmative. It is unknown as to whether that figure is more reflective of the individual efforts educators may go through to achieve gender fairness, or if the written curricula truly are more balanced in that area.

Other instructional efforts that were identified to offer meaningful art learning experiences included the use of Shorewood Prints, slide and learning packages from local museums (such as The Minneapolis Institute of Arts and the Walker Art Center), artists in residence programs, and agency or community outreach programs (such as the Lyceum and MAX Programs).

According to the results of this survey, one of the greatest needs for K-12 art educators appears to be adequate and meaningful inservice training in visual art education. Eighty-two percent of the art coordinators responded that their districts did not provide staff development programs in this area. The majority of superintendents (66%) also indicated that this issue was not being addressed adequately.

Art Education Learner Outcome Committee Reaction to Survey Data

The results of the survey indicate several aspects of art education in Minnesota that need immediate attention. The committee's response focuses on the following:

1. That 75% of elementary students receive only one hour or less of art education per week is of great concern. This amount of time is clearly inadequate to provide for a quality art education. In addition, with an elementary art teacher/student ratio of 1:1,000 the quality of this time is questionable. Thus, with either an inadequate, or non-existent, foundation in the fundamental learnings of art, students are forced to begin their art education at the middle school or junior high level. Clearly, this does not provide a basis for an articulated K-12 program. The committee recommends that efforts be made by districts to enhance their elementary art education efforts by hiring certified art teachers at the elementary level, at the very least, in a part-time capacity.

2. There is a greater need for locally adopted written curricula at the elementary, middle school, and high school levels, since, according to the survey, less than half of the high schools and middle schools use written curricula for art. The committee recommends that the development and use of curricula at these levels be promoted in all districts in Minnesota.

3. Current curricula in use are inadequate in their inclusion of multicultural issues. In order to address this problem, the committee recommends that special attention be given to developing art curriculum models at the state and district levels that can be used to provide leadership in multicultural education, while also addressing gender and differently-abled issues.

4. Only slightly more than half of the principals indicated that their local board of education had made a commitment to visual art as a basic subject in the curriculum. The committee recommends that significant measures be taken to cultivate a greater general awareness of the role art plays in an individual's growth and positive self-image. Beyond the opportunity for creative experiences, art helps develop critical thinking abilities, fosters a greater understanding of cultural diversity, and contributes to community awareness. All school-related personnel should have the opportunity through individual and group-planned activities to learn more about the significant role of art in society.

5. The learner outcomes presented in this document challenge art educators to develop a greater breadth of art learning experiences than many have provided in the past. To meet this challenge, art teachers need more staff development opportunities in areas covered by the outcomes. This need is corroborated by the survey data which indicated that a majority of both the art coordinators and the superintendents identified staff development as inadequate for art educators. Thus, the committee recommends that this become a high priority for every district superintendent.

Chapter 3

MODEL LEARNER OUTCOMES FOR ART EDUCATION

OUTCOME-BASED EDUCATION

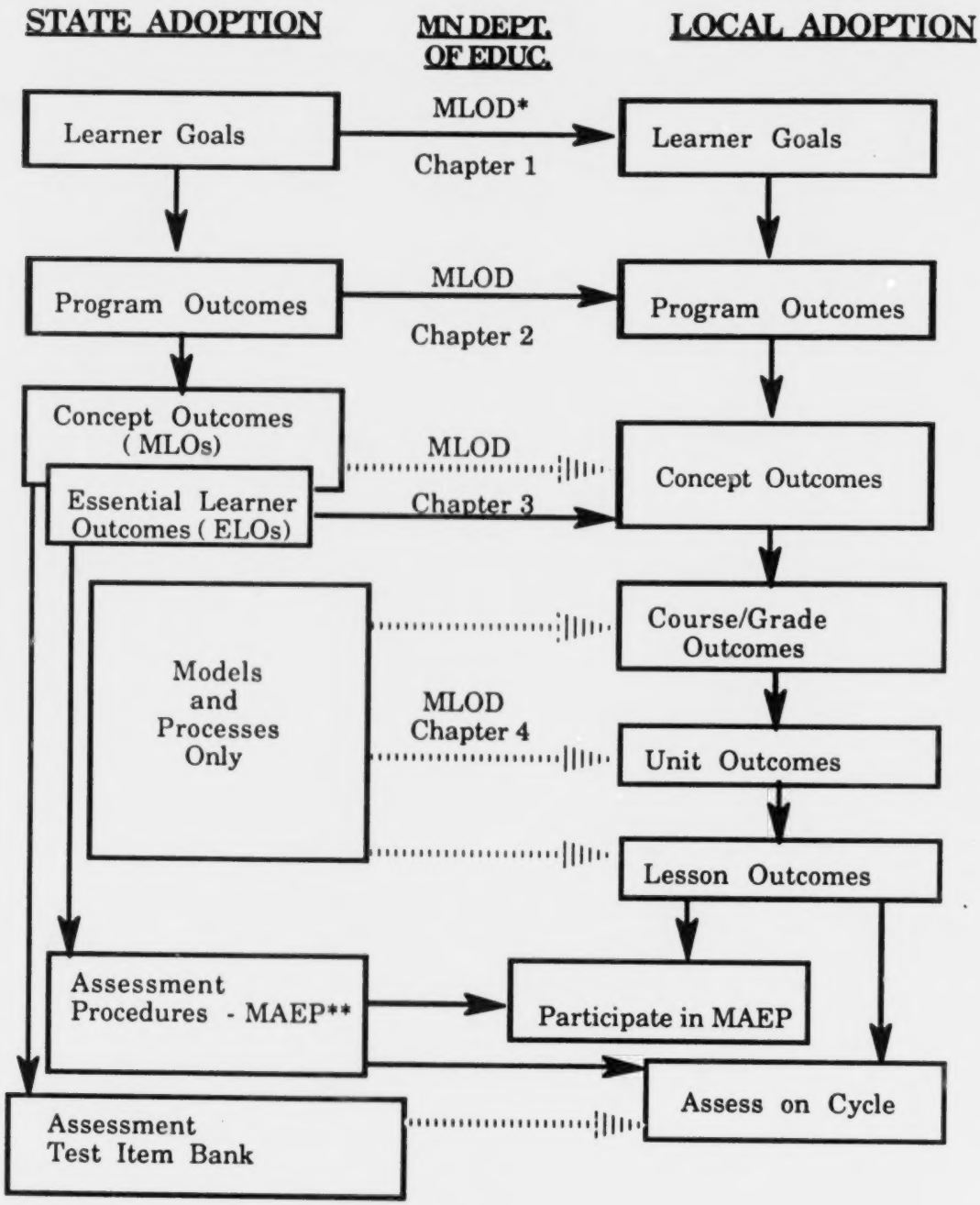
A fundamental aspect of outcome-based education (OBE), according to the Minnesota model for OBE, is the identification of learner outcomes. A **learner outcome** is defined as "a knowledge, skill, or affect to be developed by learners as a result of active participation in a planned learning experience. Outcomes are needed at several levels of specificity" (Minnesota Department of Education, p. 9). These levels of specificity are outlined in the diagram on page 30. This diagram depicts a hierarchy of outcomes ranging from the most broad, general goals as listed in Chapter 1 of this document, to program level learner outcomes such as those identified in Chapter 2, to the more specific concept level learner outcomes offered as models in this chapter.

ORGANIZATION OF CHAPTER 3

The learner outcomes presented in this chapter represent major concepts in the field of art education and are intended to serve as models for district-identified outcomes and for the development of comprehensive visual art curricula. District educators are encouraged to review these model learner outcomes (MLOs) and adapt them to fit course content based on local needs and resources, thus the MLOs are "descriptive not prescriptive." They are a listing of suggested outcomes that could become common to the art education experiences of all students in Minnesota schools.

The MLOs are organized under four headings: Context, Conceptualization, Construction, and Communication. The headings are defined prior to the listing of the MLOs. Developed by the Art Education Learner Outcome committee, these headings characterize four types of learning experiences in visual art regardless of the specific lesson activity a student might be engaged in. For instance, it is important that students develop a sense of studying art in relation to a multitude of concepts and issues (Context) whether producing or responding to art. Likewise, it is important for students to develop critical and creative thinking skills (Conceptualization) whether producing or responding to art. It is also important for students to be able to construct or compose images, objects, and written or oral reactions (Construction) both in producing and responding to art. Students should also be able to communicate visually, metaphorically, and verbally about their art learning (Communication).

OBE OUTCOME DESIGN



*MLOD=Model Learner Outcome Document
**MAEP=Minnesota Assessment of Educational Progress

Essential Learner Outcomes

In the 1987 Planning, Evaluating, and Reporting (PER) legislation, the Minnesota State Board of Education was directed to "adopt a set of learner outcomes that it considers to be essential for each subject area." Thus, some of the model learner outcomes in this chapter have been identified as essential learner outcomes (ELOs). The ELOs represent a limited sample (approximately one third) of the model learner outcomes for art education and are underlined in this chapter. The ELOs are viewed as central to understanding the subject, of lifelong importance to the learner, and according to the PER legislation, must be included in each district's identified art education learner outcomes. The Minnesota Department of Education is developing assessment procedures based on the ELOs for statewide evaluation purposes.

LEARNER OUTCOMES AND CURRICULUM DEVELOPMENT

Given the definition provided earlier, it is important to remember that a learner outcome is the result (outcome) of active participation in planned learning experiences. Since the model learner outcomes are written at the concept level they do not represent the planned learning experiences of a curriculum, rather they describe broad areas of learning in the field of art education. Some effort must be made to translate MLOs to course (or grade), unit, and lesson levels for curiculum development purposes (see Chapter 4 for more information on this). Furthermore, when identifying MLOs that describe a set of learning experiences (e.g., a unit of study, a course, or a yearly curriculum) careful consideration must be given to sequencing them in a meaningful way. The MLOs are adaptable to various age levels depending on how they are formulated for art courses, as well as how specific lesson and unit plans are developed. An example of how the MLOs might relate developmentally to different grade level groups has been provided in Appendix C.

There are endless possibilities in deciding which MLOs to use and how to sequence them. Such decisions are best made by district educators who are familiar with the students enrolled in their classes and the resources available locally. Some districts may opt for purchasing curricula available from publishing firms, while others may adopt locally written curricula. Those who purchase published curricula may use them without modification, while others may decide to modify a published curriculum so it meets their needs and expectations better.

The learner outcomes provided in this document can serve several useful purposes. For districts that develop their own locally written curriculum, the MLOs can serve as a starting point in that they represent a suggested list of outcomes for comprehensive art learning experiences. For districts that purchase a published curriculum, or have already developed their own curriculum, the MLOs can serve as a reference point that characterizes the field of art education. For all districts, the ELOs will serve as a common denominator identifying learner outcomes deemed essential to a quality art education program anywhere in Minnesota, regardless of locality or district size.

The model learner outcomes have been correlated with the State Board of Education's Learner Goals. In the future, each learner outcome will also be correlated with the assessment items found in the Visual Art section of the Minnesota Department of Education's MIDEBANK® (Test Itembank).

Organization of the Model Learner Outcomes for Art Education

Context

The term suggests the importance of studying art in relation to multiple conceptions of knowledge. The outcomes in this category promote the development of an awareness of self and a social consciousness through art, and the understanding of art as tied to social, personal, global, cultural, and historical contexts. Students are to know and value information which is drawn from various bodies of knowledge and to accept differences in information which may become apparent, for instance, how lists of the elements and principles of design can vary.

Conceptualization

A foundation of visual art inquiry is the ability to conceptualize, analyze, synthesize, and apply information from one area to another, integrating sometimes seemingly disparate ideas or skills. Whether producing or responding to art, students can learn to initiate steps in organizing and synthesizing requisite information and/or skills, resulting in a plan of action which can be evaluated and modified if necessary. As a creative process, this may entail an idea search which reflects risk-taking, flexibility, fluency, and originality of thought or execution. These processes provide for the development of skills of problem finding and problem solving, critical thinking and creative thinking, and meta-cognition. The outcomes in this category reflect the development of imagination, originality, and informed response which leads to both cognitive and affective growth.

Construction

The term represents the application of learned information which most often results in visual images in two-dimensional (2-D) and three-dimensional (3-D) realms, but also includes written, oral, or performed presentations. The outcomes in this category provide students the opportunity to actively explore the potential of media, tools, techniques, and processes toward developing valuable cognitive and psychomotor skills which will allow them to produce or compose images, objects, and responses in unique and original ways.

Communication

The outcomes in this category reflect the importance of engaging in and responding to art from an informed perspective. Through the processes of analysis, interpretation, evaluation, verbalization, and production students are able to communicate ideas, emotions, and opinions using symbolic, literal, metaphoric, abstract, or visual communications. The term focuses on various audiences from multiple perspectives, including individual and global diversities.

Model Learner Outcomes for Art Education

SBE* LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK

I. Context

A. Perceiving and Understanding Art in Daily Life
The student recognizes:

B.8, E.2 E.7	1. that certain human drives continually motivate artistic expression;	The development
C.3, M.2	2. that common objects used in daily life have been designed by artists/designers (e.g., furniture; clothing; tools; etc.);	and concept emphases
A.7, C.3	3. how everyone makes visual decisions in daily life, such as in our choices of clothing, automobiles, shelter, etc.;	of knowing, integrating,
A.7, C.1	4. the persuasive function of visual images, such as promoting beliefs; influencing behavior; changing taste;	applying, affective,
B.9, M.4	5. how many career opportunities are directly or indirectly related to an art education (see Appendix A);	psychomotor, multicultural,
B.7	6. that architectural and environmental forms affect people and are, in turn, affected by design, economic, and functional choices made by people;	gender fair, disability sensitive,
B.10, E.2 E.4	7. and/or predicts how the historical, cultural, political, and commercial uses of art can significantly impact people.	and international apply to all outcomes.

B. Knowing and Understanding Cultural and Historical Contexts
The student recognizes:

E.7, H.1-4	1. periods in Western art history;
E.7, H.1-4	2. and describes stylistic variation in non-Western art history in relation to trends and influences;

*State Board of Education (SBE) Curriculum Rules, 3500.1060 Learner Goals.

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK
E.7, K.2	3. styles in art;		
E.5	4. a variety of artists and their works;		
D.1	5. similarities and differences in the visual imagery of various cultures through an examination of such factors as form, material, function, style, and intent;		
D.1	6. that art can reflect the relationship between artists and their culture by examining personal, political, socioeconomic, religious, geographic, and other issues;	The development and concept emphases of knowing, integrating, applying, affective, psychomotor, multicultural, gender fair, disability sensitive, and international apply to all outcomes.	
C.3	7. how technology and art interrelate, giving rise to new materials, processes, and concepts;		
E.7	8. art work done by local artists and craftspeople.		
	C. Perceiving and Understanding Design Qualities and Concepts		
C.1	1. The student differentiates between natural forms and humanmade images and objects;		
A.7	2. The student understands the characteristics of the elements of design (e.g., line; texture; shape; space; value; color; form);		
A.7	3. The student recognizes the elements of design in natural forms and humanmade images and objects;		
A.7	4. The student understands the characteristics of the principles of design (e.g., balance; emphasis; repetition; harmony; variety; context; rhythm; proportion);		
A.7	5. The student recognizes the principles of design in natural forms and humanmade images and objects.		

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK

II. Conceptualization

A. Problem Finding - The student initiates a search for problems based on:

C.3 1. materials or media processes;

K.6 2. subject matters or themes;

E.3 3. cultural or functional purposes;

A.1, E.6 4. historical and cultural documentation for examples of problems used by artists.

B. Problem Clarifying - The student recognizes:

K.2 1. the need to focus when presented with many options;

J.6 2. that there can be various solutions to a single problem;

A.6, C.3 3. the advantages of using various procedures in particular production situations;

A.8, B.8, J.4 4. the effect of the inclusion of various visual elements in his or her work;

C.2, K.2 5. open-ended situations and uses them productively.

C. Problem Solving - The student recognizes the need to:

C.4 1. develop creative and critical thinking skills;

C.3, J.3 2. identify a plan of action for solving a problem using creative and critical thought processes;

C.1, J.5 3. review, select, and organize information helpful to meeting a goal;

C.3 4. define processes of production appropriate for solving particular problems in art;

The development and concept emphases of knowing, integrating, applying, affective, psychomotor, multicultural, gender fair, disability sensitive, and international apply to all outcomes.

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK
B.8, C.3	5. apply critical thinking to evaluate his or her work in process;		
C.3, J.3	6. compare the progress of a work with perceived or imagined ends;		
C.2, J.6 K.1	7. make appropriate changes in the direction of their work when desired ends are not being realized.		
	D. Developing and Transforming Ideas - The student recognizes the need to:	The development and concept emphases of knowing, integrating, applying, affective, psychomotor, multicultural, gender fair, disability sensitive, and international apply to all outcomes.	
K.1, K.6	1. integrate previous and current knowledge and skills;		
A.8, B.8 C.2	2. display originality;		
C.4	3. use atypical ideas and solutions to problems, as well as obvious ones;		
J.6, K.6	4. take visual risks;		
J.6	5. modify and elaborate upon ideas;		
H.3, I.1	6. to express ideas that state opinions about artistic conventions and traditions;		
C.4, K.2	7. demonstrate flexibility and fluency when developing or transforming ideas;		
A.7	8. enrich his or her visual and conceptual knowledge.		
	E. Evaluating Solutions - The student recognizes the need to assess:		
C.5	1. the process versus the final solution;		
C.3	2. the degree to which the solution fits the problem;		
E.5, I.1	3. his or her solution based on choices made during execution of the problem.		

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK

III. Construction

A. The student executes work which demonstrates skills in:

B.8, I.1 J.4	1. making original choices of subjects and themes independent of the views of others;	
A.8	2. producing visual images which reflect certain specifications, e.g., subject matter, media, size;	The development and concept emphases of knowing, integrating, applying, affective, psychomotor, multicultural, gender fair, disability sensitive, and international apply to all outcomes.
B.8, J.3	3. producing visual images with a particular function, e.g., images that persuade, describe;	
B.3, H.1 J.3	4. producing visual images which communicate particular feelings or moods based on experiences and beliefs;	
A.8	5. using replication, exaggeration, and abstraction to express ideas;	
B.6, B.7 B.13, B.15	6. designing or redesigning environmental spaces, e.g., parks, playgrounds, shopping areas, schools, murals.	

B. The student exhibits the ability to "represent" space, both two- and three-dimensionally by:

A.8	1. using various methods of manipulating the picture plane (e.g., composition, overlapping, shading, variation);	
A.8	2. using various methods of linear perspective;	
A.8	3. using various methods of aerial, or atmospheric, perspective;	
C.2	4. transforming images and forms to create new results.	

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK
	C. The student develops cognitive, affective, and psychomotor skills using various tools and materials (media) to understand:		
A.6, A.8	1. how tools and materials are used in a variety of ways as a means of discovering their creative possibilities;		
A.6, A.8	2. that the selection of appropriate materials, tools, and processes produces specific visual statements;	The development	
C.5, D.2	3. the responsible and safe use of tools and materials (see Appendix B);	and	
A.6	4. the technical and production skills used in such technologies as computers, film, television, and video.	concept emphases of knowing, integrating,	
	IV. Communication	applying,	
	A. The student develops visual sensitivity through an investigation of:	affective,	
D.3	1. the significance of visual art and the role of artists in society;	psychomotor, multicultural,	
E.7	2. similarities and differences between various forms and styles of art and mass media images;	gender fair, disability sensitive,	
C.3, H.4	3. new trends in art and design.	and international	
	B. The student applies communication and criticism skills in responding to visual qualities:	apply to all outcomes.	
A.3, A.4 A.7	1. using art vocabulary;		
A.3, A.4 A.7, J.4	2. from personal and academic perspectives.		
	C. The student applies communication and criticism skills through viewing, speaking, and writing by analyzing:		

SBE LEARNER GOALS	ART EDUCATION LEARNER OUTCOMES	DEVELOPMENT AND CONCEPT EMPHASES	TEST ITEM BANK
A.2, A.4 A.7	1. aesthetic qualities found in natural and manufactured objects;		
A.2, A.4 A.7, E.7	2. the influence of cultural and historical context on artistic production and reception;		
A.2, A.4 A.7	3. the effects of the elements and principles of design on production and reception;		
A.2, A.4 A.7, C.3	4. the impact of art forms and mass media;	The development and concept emphases of knowing, integrating, applying, affective, psychomotor, multicultural, gender fair, disability sensitive, and international apply to all outcomes.	
A.2, A.4 A.7, E.3	5. images and objects found in public settings;		
A.2, A.4 A.7	6. the relationship between original art and reproductions.		
	D. The student interprets works of art by examining:		
A.7, C.1	1. the elements and principles of design;		
A.7, C.1	2. feelings and moods derived from the art;		
A.7	3. the meaning of subject matter and themes;		
A.7, B.14	4. cultural, historical, and spiritual concepts.		
	E. Through personal growth and community awareness the student will value lifelong learning experiences:		
B.1	1. taking part in artistic endeavors;		
A.1, A.3 A.7, B.1	2. learning about art through reading books, periodicals, mass media, and electronic technology;		
B.1, B.2 B.5	3. selecting and analyzing objects that improve the aesthetic quality of their schools, homes, and community;		
A.7, B.1	4. viewing art in a variety of contexts, such as in galleries, museums, and public places;		
A.7, B.1	5. recognizing the role of local artists and craftspeople;		
B.1, B.11 E.5	6. recognizing the role that art education plays in various professions (see Appendix A).		

Chapter 4

Art Education

Transposing Outcomes into the Curriculum

Chapter 4

Transposing and Developing Learner Outcomes Into Curriculum

"Transposing" outcomes is necessary to think about because the model learner outcomes (MLOs) developed for this document have been written at the concept level. Basically, this means that not many of the MLOs will be directly applicable to the actual planned learning experiences of a curriculum. In other words, MLOs are several steps removed from the instructional level. After concepts, skills, attitudes, or behaviors for art learning are identified as outcomes of instruction, it is then necessary to consider the best approaches for engaging students in the learning process. To do this, it would be helpful to have a bigger picture of what the major "learnings" are for a certain discipline. What are the areas of knowledge, skill, and affect which define art education? What are the bodies of knowledge that comprise any discipline---make it different from other disciplines, or areas of inquiry?

It is in this sense that the MLOs have been written. They are to be viewed as overarching factors of what makes the study of art so fascinating, rewarding, enriching, and important for all human beings, regardless of any specific course, grade level, or type of school. The information presented in the MLOs represents major concepts which characterize the field of art education and are intended to be comprehensive. From this level, various courses of study can be envisioned, such as: Beginning Art; Advanced Art; Drawing; Painting; Jewelry; Commercial Art; Computer Art; Art and Humanities; and so on. Likewise, similar yet different courses can be developed and modified for specific grade levels, such as a sixth grade art course and a ninth grade art course. Any of the foregoing courses can be based on the information provided by the MLOs. Naturally, it makes sense that some courses of study might incorporate different sections and varying amounts of the MLOs from Chapter 3, depending on the instructor's philosophy, the intent of the course, resources available for instruction, or other factors.

One part of the MLOs, however, is seen as fundamentally important to all types of art courses and for all types of students. This part is represented by the underlined MLOs in Chapter 3 which highlight the essential learner outcomes (ELOs). The ELOs then can be viewed as basic to any art course and should be considered when developing curricula for any type of art course. Since approximately one third of the MLOs are identified as ELOs it should be evident that the ELOs represent only a portion of a completely planned course of study. Any course of study should offer a comprehensive and balanced approach to the art learning experiences planned for students. This has been the motivating factor behind the development of the MLOs and the identification of the ELOs. Educators should not attempt to "pack" as many ELOs (or MLOs) as possible into any one lesson or unit. The learner outcomes represent an expansive view of learning in art. Successful attainment of learner outcomes will result from meaningful participation in many lessons and units of study over the course of time.

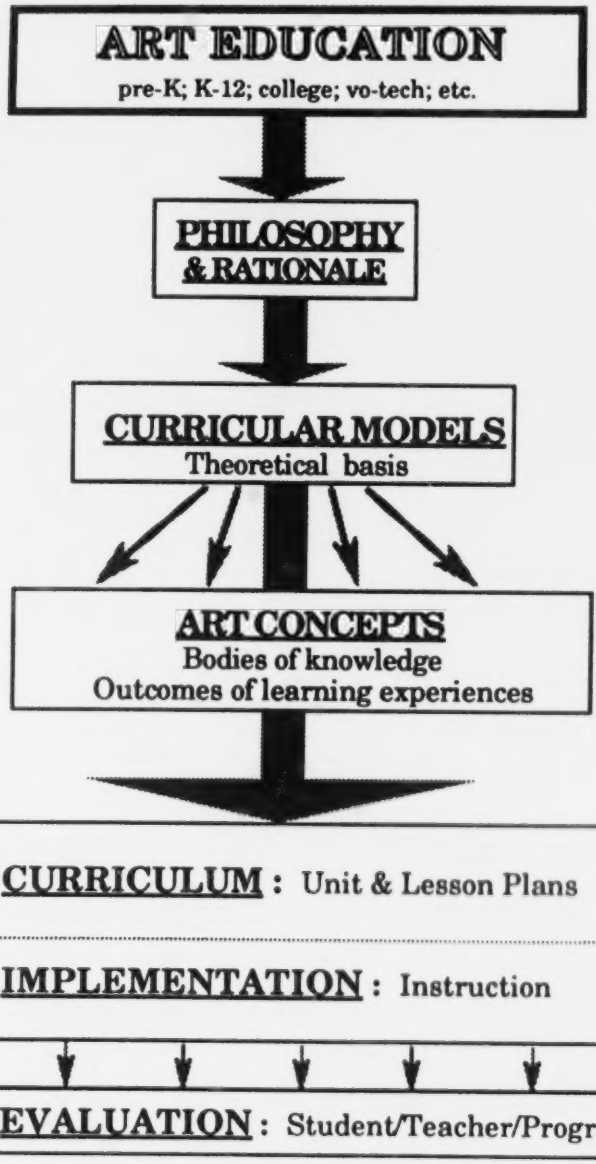
Hereafter, when reference is made to MLOs in this document it should be noted that any such reference includes the ELOs. This is the case because, as pointed out earlier, ELOs are MLOs, they simply have been earmarked as learner outcomes which are deemed essential to a basic and balanced education in art. Any reference to ELOs, however, does not include all of the other MLOs.

Curriculum Development

Given the foregoing discussion, it should be evident why some "transposing" is necessary. The MLOs can guide curriculum developers in certain directions, but they will not provide examples of the actual learning activities the students would be engaged with. That represents the instructional level and is the province of the local educator who knows the district's students and the resources available locally to implement a quality art education program. Thus, the term "development" refers to the work local educators must do after directions have been set for the district's art education program. These directions must in some way incorporate the Minnesota State Board of Education Learner Goals presented in Chapter 1 of this document, the Art Education program level learner outcomes (from Chapter 2), and the essential learner outcomes (from Chapter 3).

Once these directions are clear, course (or grade) level outcomes can be developed, along with unit level, and lesson level outcomes. The hierarchy of broad learner goals on down to more specific lesson outcomes is one facet of outcome-based education (OBE) which deals primarily with the identification of what educators may wish students to be able to do, know, feel, and be like as a result of their educational experiences. This hierarchy is represented in the OBE Outcome Design diagram in Chapter 3. Even at this point, however, the "what" of what is taught or learned has not been identified. Lesson outcomes should not be confused with lesson objectives. As in the past, a lesson objective is a statement describing what students actually do when participating in planned learning experiences on a daily basis in the classroom. Thus, the term "curriculum," as used here, reflects the actual learning activities and experiences the students and teacher will be involved in, not a list of outcomes. As stated previously, an outcome is a statement which describes the result of participation in those actual learning activities. A list of outcomes might be referred to as a curricular overview or a curriculum framework.

A diagram has been included on the next page to illustrate the interrelationships of philosophies, rationales, curriculum models, and a day-to-day curriculum. Even though the arrows flow downward in the diagram, this does not mean that curriculum is always developed in this order. In fact, it is quite common to encounter curriculum materials in which philosophies and rationales have not been explicitly identified at all. However, any curriculum and any teaching approach will in some way reflect an educational philosophy. When attention is paid to one's philosophies and rationales about the teaching of art, and the needs of one's audience, meaningful decisions can then be made about the structure and content of the chosen curriculum and the planned teaching approaches. This approach reflects working from the top of the accompanying diagram down toward the bottom, however circumstances may dictate that one works from the bottom up. For instance, if a written curriculum is already in place, with teaching strategies even outlined in detail, educators should analyze the lessons, units, and instructional approaches to identify the theoretical bases and philosophies which are embedded therein. These may or may not be expressed explicitly in the curricular materials.



MN Department of Education Model Learner Outcome Document:

Philosophy
(Chapter 2)

Program Outcomes
Sample Models
(Chapters 2 & 4)

Concept Outcomes
MLOs/ELOs
(Chapter 3)

NOT part of MN Document (except for samples)

Transposing Outcomes
(Chapter 4)

Examples:

- DBAE
- Integrated arts
- Magnet arts
- No studio
- Art therapy

- Production/Response
- History/Criticism/Aesthetics
- Visual & performing arts
- Humanities
- Art across the curriculum

- Design elements & principles
- Symbolic communication
- Art styles vary
- Cultural/Societal differences
- Critical/Creative thinking is a learned behavior

- Locally written
- Centrally developed
- Published sources

- Teaching strategies
- Learning styles
- Instructional methods

- Concept or Production-based
- Performance-based/Portfolios
- Teacher/Program Effectiveness

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Planning Curriculum

Art education curricula should be based on well-planned, sequentially developed experiences, which are developmentally appropriate and sensitive to individual differences. Basically, a well-thought out curriculum should not only provide for, but should also allow for the optimal learning each student is capable of.

In this regard, the outcomes presented in Chapter 3 were written so as to address the needs of all students, including individuals who represent special populations. Exceptional students, whether identified as gifted, talented, or with disabilities, are an integral part of our educational systems and should have the same opportunities for attaining learner outcomes as all other students. When developing learning experiences and activities for art students, consideration should be given to specific and special needs of all students so that everyone can achieve according to their abilities. Such efforts can be facilitated through the development of personalized learning plans. It should also be remembered that not all students identified as gifted in other subject areas will necessarily be high achievers in art. Additionally, many students who have problems in other subject areas, including at-risk students, may realize greater success in the art classroom because they find opportunities to explore alternative avenues of inquiry and perhaps alternative methods of evaluation of their learning.

If art curriculum is driven by meaningful learning experiences, rather than conceived in terms of the availability of materials, the current holiday season, or by the "fun-factor" of certain projects, then there is probably a greater likelihood of knowledge acquisition, concept attainment, skill development, or attitude clarification to occur. That is not to say that easily accessible materials or holidays have no valid place in the art curriculum or that art projects should not be fun. On the contrary, these approaches can be a part of a well-planned art curriculum. However, the importance of facilitating the successful attainment of concepts should not be lost in the attempt. Given the reality of time constraints and tight budgets, it is necessary to ensure that the curriculum is meaningful to students. It is reasonable to consider the philosophical underpinnings of units and lessons which aim at conceptual learning, as opposed to mere entertainment.

Curriculum Models

Any curricular model will reflect certain theoretical and philosophical assumptions about the teaching of art. For instance, an art curriculum which is based solely on producing art images and objects may reflect an educator's view that the reason to study art is to develop art-making abilities for professional or leisure purposes, or that hands-on activities are the only way to learn art concepts and skills. Furthermore, those concepts and skills are likely identified and defined in a manner which relates to the making of images and objects. Concepts and skills which relate to communicating about art or analyzing visual images and objects from varying perspectives may not be addressed, or may receive such little attention that they are lost due to the strong emphasis on making things, or in the rush to "finish" a project on time. If all lessons and units of study are based on making art, with no dialoguing lessons or other methods of inquiry, then the curricular model that this type of curriculum is based on could be called an art production model. Learning relating to art history and aesthetic criticism may or may not be addressed in this type of model.

Another example might be a no production model in which all lessons and units of study are based on critical dialoguing, researching and writing papers about art, field trips to museums and galleries, and guest speakers such as artists, art critics, and art historians. The main goal of this type of approach might be to provide experiences which aspire to the development of an aesthetic education. It may also provide the basis for a humanities course.

Some art teachers like to introduce each lesson with some aspect of art history followed by an art production assignment. If every lesson in the curriculum resulted in the production of an art image or object and all assessments of student learning were always based on an evaluation of their art productions, then the curricular model could be stated as an art production (art history) model. On the other hand, if some of the lessons were based solely on art history learnings and the assessment of student learning was also based on concepts, skills, or knowledge relating to art history, and not just art production, then the model might be identified as art production/art history.

If all art experiences were based on producing images and objects correlated with seasonal holidays during the year, the model for such a curriculum might be called holiday art. Often educators using this type of curricular approach have not identified a philosophy or rationale for art education in any explicit manner, nor do they label their teaching as holiday art. Indeed, this description probably fits a great many art programs, especially at the elementary level.

Lesson and Unit Organization or Structure

Art lessons and units of study can be organized to be totally devoted to one domain (e.g., art history or criticism) or they can be can be introduced by another domain, thus one becoming the focus of the unit or lesson and the other supportive of the first. A unit may, but need not, progress incrementally from one domain or concept to another, until all domains are covered. It is possible, perhaps preferable, for a unit to address several domains simultaneously. An example might be an art production unit that simultaneously draws upon art history, art criticism, and aesthetic inquiry.

It is sometimes helpful to describe the actual organization or structure of a lesson or unit of study by characterizing it visually. Toward this end, visual models representing the foregoing examples of lesson or unit development have been developed. These visual models are presented here in the hope that they might further clarify the conceptual framework of developing art education curricula.

SAMPLE CURRICULUM DEVELOPMENT MODELS

Curricula can be developed based on different philosophies and/or intents. Usually any given curriculum reveals a certain philosophical thrust even when one may not have been articulated. It should be noted that the following are **NOT** recommended approaches, only examples of how many educators do approach art education.

By Project:
Puppets
String art
Portraits
Soap carving
Still life
etc.

By Materials:
Paper/pencils
Crayons
Pen & Ink
Clay
Pâpier maché
etc.

By Holiday:
Halloween
Thanksgiving
Valentines
etc.

By Theme:
Dinosaurs
Animals
Homes
Landscape
etc.

By Content:
Drawing
Painting
Printmaking
3-D design
Sculpture
Ceramics
Art History
Art Criticism

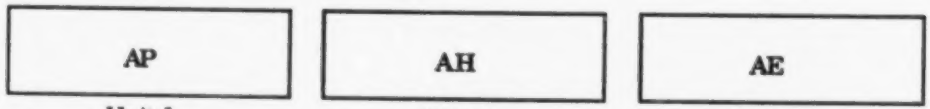
Jewelry
Photography
Fibers
etc.

often progressing from 2D to 3D

For the following examples:
AP=Art Production
AC=Art Criticism
AH=Art History
AE=Aesthetics

By Unit:
Units can be totally devoted to one domain, such as:

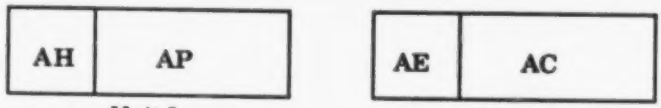
Example 1:



Unit I Unit II Unit III

or units (often art production ones) are introduced by another domain, such as:

Example 2:



Unit I Unit II

and sometimes followed up by another domain, such as:

Example 3:

Unit I Unit II

Units can be based on the above examples of projects or content. They can also be developed in very unique or idiosyncratic ways, such as:

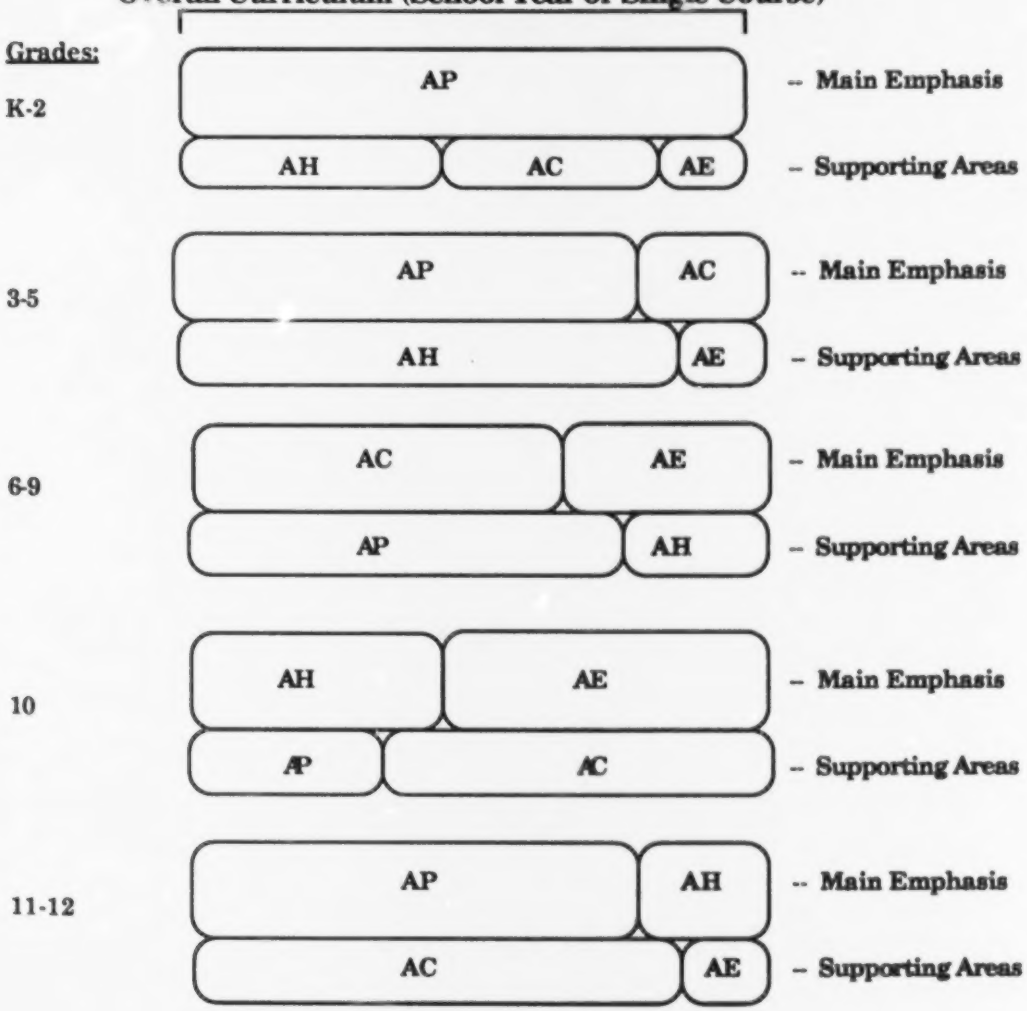
— Art & Technology
— Environmental Art
— Art & Symbolism
— Politics & Art

SAMPLE CONCEPTUAL FRAMEWORK/MODEL FOR ART EDUCATION CURRICULUM DEVELOPMENT

Curriculum can also be developed according to the emphasis one wishes to place on each domain of the field of art education. The following are examples based on grade levels. The size of the boxes represents the relative amount of emphasis one domain receives through the lessons and units of study of a curriculum. For example, the boxes at the K-2 level reflect the expectation by some that art learning experiences at this level "should" be hands-on, manipulative experiences. Thus, the top box represents that the main curricular emphasis throughout the school year is on art production experiences, but that these learning activities are supported by knowledge, skills, or concepts drawn from art history, art criticism, and to some degree aesthetics. Evaluation of student learning, however, is based primarily on their art production efforts.

For the following examples: AP=Art Production AH=Art History
AC=Art Criticism AE=Aesthetics

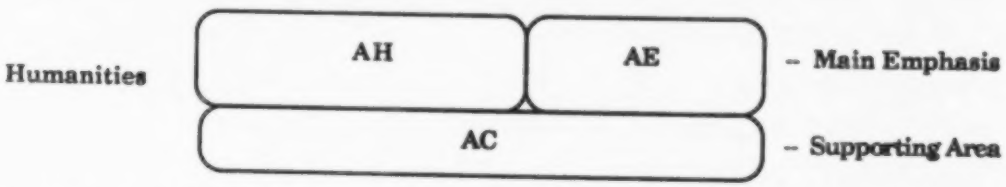
Overall Curriculum (School Year or Single Course)



In the previous diagram, the art learning experiences developed for the 3-5 grade levels would be primarily based on art production and art criticism. The boxes represent an emphasis on producing art in the lessons throughout the year (or course), but that some lessons would be based on art criticism experiences alone. Evaluation procedures then would address oral, written, and art-making experiences. The AH and AE boxes represent learning experiences in art history and aesthetics which support the production and criticism lessons throughout the year (or course).

The curriculum at the 6-9 grade levels would be primarily based on aesthetic inquiry with an emphasis on dialoguing about art using art criticism strategies. It should be noted that the box on the bottom representing art production spans most of the school year. In this example it is expected that although this age group will be kept quite busy with manipulative experiences in art production, the main emphasis of evaluating the students' learning will be on their abilities and skills to dialogue meaningfully about art, design, and aesthetic issues. In other words, the effort (or lack thereof) that the students put into producing art will carry less weight than what they are able to communicate orally and in written format about their learning in art.

The grade 10 example represents a course that might appeal to many high school students, especially those who are interested in learning about art, but do not wish to spend time making it. The main emphases are on art history learning and aesthetic inquiry supported by a great deal of art criticism throughout the course. Some class time would be spent on making art, however this would be minimal. A further variation on this theme with no time allotted for art production might be a course called Humanities, such as is illustrated here.



The grades 11-12 example represents a return to a production-based approach to studying art. Courses such as Painting, Calligraphy, Jewelry, Wheel Throwing, and Commercial Art might be characterized by this model. These courses already exist in Minnesota high schools and are called electives. In this model, even though the main emphasis is on making art there is still room to learn about historical and aesthetic issues through a substantial amount of art criticism experiences.

The K-12 model presented on the previous page is only an example of one way of perceiving a district art education program. Although idealistic in nature, it does point out the importance of developing an articulated and sequenced art education program that provides learning opportunities which build upon each other within each year, as well as from year to year. A further benefit of an articulated K-12 program is the avoidance of having to teach the same basic concepts and skills over and over again each year, an all-too-common predicament for art teachers.

Educators are encouraged to draw their own boxes to design a personalized model of their curriculum. Since the size of the boxes represents the amount of relative emphasis being placed on different parts of the curriculum, one's philosophy about art education and pedagogical intent will be more readily apparent.

To assist art educators in their curriculum development efforts, the following unit and lesson plan sample is included.

SAMPLE UNIT AND LESSON PLAN DEVELOPMENT

Unit Title: **Advertising and Art**	Grade Level: Third

Model Learner Outcome:

The student recognizes the persuasive function of visual images: e.g., promoting belief; influencing behavior; changing taste.

Unit Level Outcome:

The student recognizes how artists use color and shape to attract a buyer's attention.

Lessons Within Unit:	Approximate Length (hours):
1. Review Color and Shape	1
2. Looking at Commercial Art	1
3. Designing a Cereal Box	2

Lesson One: Reviewing Color and Shape

Lesson Description:

Through the use of discussion, visuals, and a filmstrip, the instructor will review previously covered color theory and shape. Intermediate colors will be introduced and the students will complete two worksheets that will be used to evaluate student retention and comprehension.

Lesson Learner Outcomes:

1. The student understands some characteristics of color.
2. The student distinguishes between natural forms and humanmade forms.

Lesson Learner Objectives:

1. The student will be able to identify the primary, secondary, and intermediate colors.
2. The student will be able to identify geometric, free form, and organic shapes.
3. The student will know that a shape is a line that connects.
4. The student will perceive and describe how artists use colors and shapes in works of art.

Evaluation Process:

1. Were the students able to identify the primary, secondary, and intermediate colors?
2. Were the students able to identify geometric, free form, and organic shapes?
3. Were the students able to identify and describe colors and shapes in works of art?

Resources:

Educational Dimensions Group. Filmstrip: 100 Series, "Color." Stanford: Educational Dimensions Corporation, 1980.
The Minneapolis Institute of Arts Study Slide. Red, Yellow, and Blue/Piet Mondrian. Shorewood Fine Art Reproductions, Inc., Sandy Hook, CT.

Lesson Two: Looking at Commercial Art

Lesson Description:

The students will examine and compare graphic designs in magazines, newspapers, movie posters, and cereal boxes. They will discuss some of the ways that graphic designers try to catch their attention concentrating on color and shape. They will also be observing and discussing the messages that graphic designers try to communicate.

Lesson Learner Outcomes:

1. The student knows that colors and shapes are used to create visual emphasis, often called a center of interest.
2. The student understands that a center of interest can attract a buyer's attention.
3. The student will understand that graphic designers purposely arrange colors and shapes to attract a buyer's attention.

Lesson Learner Objectives:

1. The student will examine and compare package and label designs.
2. The student is able to perceive a center of interest in a design.
3. After choosing one package or label design the student will describe which colors and shapes were used by the designer to create contrast and emphasis in the design.

Evaluation Process:

1. Did the student participate in the graphic design discussion?
2. Did the student understand the correlation between attracting attention and communication of a message?
3. Was the student able to identify how colors and shapes were used for emphasis and contrast in the graphic designs?
4. Was the student able to identify a center of interest?

Resources:

Hubbard, Guy. *Art in Action*. San Diego: Coronado Publishers, 1987.
Reinhold Visuals, New York: Van Nostrand and Reinhold Co.
Shorewood Fine Art Reproductions, Inc., Sandy Hook, CT.

Lesson Three: Designing a Cereal Box

Lesson Description:

The students will choose a specific type of cereal and design a new and original cover for the product. They will have to emphasize a color or shape to attract the buyer's attention. Students will then exchange their work and write down which elements the other student used to attract their attention and if they can identify this as a center of interest.

Lesson Learner Outcomes:

1. The student understands that creating a center of interest using colors or shapes takes careful planning.
2. The student values the designs which other students created.

Lesson Learner Objectives:

1. The student will choose a name brand cereal and design an effective cover for it.
2. The student will use color or shape to achieve contrast in the product design.
3. The student will use color or shape to create a center of interest.

Evaluation Process:

1. Did the student complete the project?
2. Did the student use color or shape to create contrast or a center of interest?
3. Did the student complete the evaluation form for the student's graphic design?

Resources:

Hubbard, Guy. *Art in Action*. San Diego: Coronado Publishers, 1987.

EVALUATION CONSIDERATIONS IN ART EDUCATION

What/why aspects of evaluation need to be clarified first. **What** is being evaluated? Is it student performance/behavior/attitude/achievement/potential? Is the focus of evaluation on teacher performance/behavior/attitude/effectiveness? Is the curriculum or the overall program being evaluated? **Why** is an evaluation being undertaken? What is wished to be known after an evaluation that was not known before it was performed? Who is the evaluation for?

After satisfactorily answering the foregoing types of questions, procedures and strategies may be identified and developed to ensure the best evaluative approaches possible given the intent and objectives of the evaluator. Following are suggestions of factors to consider when the focus of evaluation is on the student.

When developing evaluation procedures regarding your students, there are several important questions to consider:

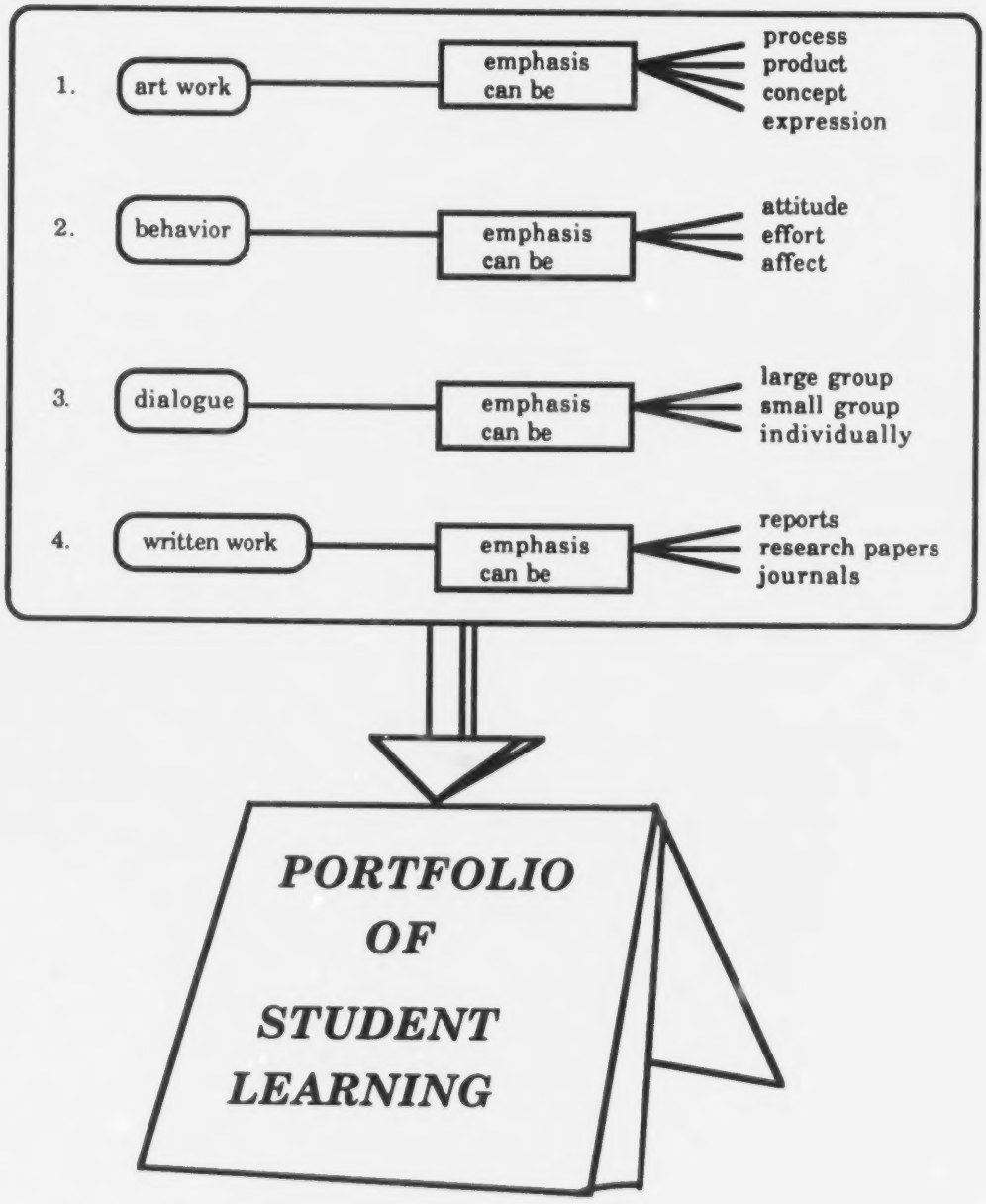
1. **What** are you evaluating? (See below for ideas)
2. **How** will you evaluate? What procedures and/or strategies do you plan to use to carry out your evaluations? Will several different methods be employed?
3. How will you **document** evaluations? Will you use categorical symbols (e.g., A/B/C or +/√/- or ?; or will you write down short observational comments about each student?; or will you take notes from dialoguing with students either individually or in a large group?)
4. How well does your evaluation **relate** to your objectives, and/or identified outcomes?

Following are some factors to consider when deciding on what you plan to evaluate:

- content (student's knowledge of course content)
- concepts (student's comprehension/application of lesson concepts)
- skills (student's acquisition of specific skills performed during completion of assignment; remember to consider thinking skills as well as overt performance skills)
- product (the actual project made by the student)
- completion (Is it important that the project is finished?)
- effort (Did the student exhibit "genuine" effort in the project? How, and by whom, is this determined? Does "genuine effort" mean the same to both teacher and student?)
- affect (Did the assignment contribute to the student's self-awareness or self-concept?)
- neatness (Is it important that the project is neat? What is neatness?)
- self-expression (What does this mean? Creativity or imagination or individuality or originality or uniqueness or ??? How are any of these terms defined?)

PORTFOLIOS

Porfolios are an important format for understanding student learning, and have been an integral part of student assessment by art teachers for many years. They offer a "window" into which one may begin to comprehend some of the complexities of learning and growth. Portfolios are not "one more thing to do," rather they offer a comprehensive overview of student learning. In other words, <u>all</u> of the evaluative procedures identified below should be a part of a complete portfolio. Items to be included in a portfolio are: works of art (finished, preparatory, and in-process); written work; evaluative or summative reports; worksheets; journals; and research papers. The portfolio should represent the wealth of information surrounding the student's art experiences.



STRATEGIES FOR EVALUATION

Student learning, growth, disposition, and achievement should be evaluated or assessed using more than one method. Several different, but complementary, methods of assessment can be employed in order to determine a comprehensive picture of a student's progress. There are many strategies and techniques available to educators that provide a more informed sense of their students' accomplishments and growth in class. Following are some evaluative approaches which may expand the repertoire of options available to art teachers. Each approach is listed under the individual who is expected to assume the responsibility to execute that particular strategy.

Student Responsibility	Teacher Responsibility
Examples of productive work	Observational/Anecdotal records
Journals/Research papers	Quizzes/Tests
Group reports	Group evaluation
Peer report/Interview	Interview
Self-report	Attitude inventory
Portfolio	Performance-based assessment
Contract	Narrative summary

Descriptions of Evaluation Strategies

Student Responsibility

Examples of productive work - This category includes projects and assignments in which students created images and objects resulting in a final product. Productive work means all the work the student did, including: in-process works; preliminary work (sketches, mock-ups, models, even discarded examples); and any variation of the final product.

Journals/Research papers - Journals chronicle a student's thoughts, reactions, and observations about class discussions, field trips, guest speakers, readings, assignments, as well as experiences outside of class which impact their art learning. They tend to be reflective in nature and can be a powerful instrument to characterize a student's involvement in projects, assignments, and the class as a whole. When kept on a regular basis, they offer a comprehensive view over time of a student's growth in attitude, affect, or disposition regarding their art learning. Research papers also are a valuable resource in determing student comprehension of art concepts. The written format offers some students another avenue to present their learning.

Group reports/Presentations - These can take visual, written, or oral form. Students may work together in conceiving, developing, and implementing an art project, whether it is producing art work, investigating an art historical question, preparing a panel discussion, or facilitating a discussion with the whole class. Group critiques are also effective evaluation and/or feedback techniques. Critique in-process works, not just finished products.

Peer reponse/Interview - Valuable insights of individual and group comprehension of concepts and skills may be gained from an analysis of students' responses to and assessment of the work and views of their peers. Affective development may be enhanced since students learn to value the contributions of others. Students may also interview each other periodically, gaining greater insight regarding their peers' view of the art world.

Self-report - A self-report is a student-generated record of the decisions made regarding the processes and techniques employed in a given task. It most often takes the form of a verbal or written report that characterizes problem-solving strategies, miscues in information handling, and decisions made during the execution of some type of productive work. The process is often referred to as the "thinking aloud" technique. Students can generate their own written records of their introspections or they can rely on an observer (the teacher or another student) to record their thoughts. It may be necessary for the observer to "prompt" a student to continue his or her verbal protocol if they lapse into silence.

Portfolio - Portfolios were described in detail in an earlier section of this chapter. As a reminder, however, it should be emphasized again that the portfolio should contain many different indicators of student progress and growth in the art class. In order to provide a comprehensive view over time, each item in the portfolio should include pertinent information, such as dates, type of assignment, individual or group work, and anything else the student or teacher deems important.

Contract - A contract is an agreement between the student and the teacher that characterizes what expectations, roles, and tasks each will play in meeting a certain goal. The teacher and the student can both set the parameters of the task, but the student assumes the responsibility of meeting the details of the contract.

Teacher Responsibility

Observational/Anecdotal records - Observational data may be gathered by recording a student's behavior, performance, attitude, work habits, and degree of cooperation with others. Most often, checklists, with established criteria, are used to record observations made during class time when students are working individually or in groups. Anecdotal records can also be kept of each student's behavior when working individually or collectively. These differ from observational records in that descriptive notes are recorded, rather than checking off a list of predetermined behaviors. In either case, both individual and group comments can be recorded to document the performance and participation of all students in class activities.

Quizzes/Tests - Some art information and knowledge can be assessed through the use of quizzes and tests. Effective test items can be written for assessing low-level cognitive knowledge, such as naming, listing, sorting, and identifying. Likewise, effective questions can be written for assessing higher-level knowledge and abilities, such as comparing and contrasting, analyzing, differentiating, and synthesizing. Data from these sources, in combination with other evaluation methods, can provide a more complete picture of student achievement and development.

Group evaluation - Sometimes an effective measure of student awareness and understanding is through group evaluation. Rather than always identifying each individual's comprehension of course content, it may be advantageous to establish a consensus of where the whole class is regarding certain course material. For instance, if one wishes to begin a new unit of study in which art criticism skills play an important role, it would be crucial to know if there was a substantial portion of the class who still had not grasped these skills, or had forgotten them. This information can be gathered and recorded through a group discussion.

Interview - Interviewing students can reveal valuable insights about their perceptions of course content, materials, assignments, and instructional approaches. This assessment technique affords students the opportunity to address issues which tests, projects, and papers may not allow. For instance, personal viewpoints and opinions about the meaningfulness of their art learning experiences may surface in response to either structured or unstructured questions. Through an interview, a student's misperception of the teacher's expectations, the assignment's objectives, the directions for a project, or the procedures for a certain technique may be revealed.

Such misperceptions could make a critical difference in a student's performance. While interviews can occur informally or formally, either approach is certain to yield meaningful affective information.

Attitude inventory - Attitude inventories or surveys can provide additional affective information about students. Responses to statements of preference and to questions which elicit evaluative or judgmental observations offer valuable alternatives to right/wrong types of questions. Standardized attitude inventories/surveys are available which measure the affective domain concerning changes in attitudes, behaviors, beliefs, values, and/or aspirations.

Performance-based assessment - This strategy may require students to review, select, and organize information helpful to meeting a goal or solving a problem. They may be expected to make inferences about information, synthesize ideas, identify a plan of action, and execute their plan to the best of their abilities. After establishing criteria related to the problem and identifying parameters within which the students are expected to perform, several types of data may be considered for evaluation purposes. This could include: teacher-written notes based on observations of each student's behavior during their assigned task; self-reports by the students (written or oral); sketches, models, diagrams, and other preliminary works; interviews of students after completing their tasks; and finally, any finished product. Videotaping students would greatly facilitate this process if it requires hands-on manipulation of materials and processes. When evaluating each student, some important questions to consider might be: How well did the student clarify the problem and procedures? Did the student exhibit sophisticated thinking and problem-solving skills? Did the student take risks and consider atypical strategies and solutions? An example follows of a performance-based assessment in art focusing on art historical content using an essay format.

> **A Story of Art:** Provide the students with a comprehensive list of dates, artists' names, places, events, phrases, sentences, quotes, and other pertinent information (not in a chronological order) that revolves around an art historical concept, period, or theme studied in class. Ask the students to write an essay using this information, stressing that there is no one way to construct their responses. In effect, they will be writing their own art history story based on the information which has been provided to them. Inform them that they will be evaluated on the historical accuracy of how they pieced together their story, as well as how inventive they were in structuring their scenario. Some students may opt for an easy grade by simply writing their scenario according to the chronological order of the information provided to them. On the other hand, some students might rise to the challenge of actually thinking about the assignment and writing a scenario which reflects a new perspective on the information, or places it in a different context.

Narrative summary - When the emphasis is on a student's development throughout a course, descriptive narrations can be recorded that summarize the student's progress. These summaries may be generated from any of the previously described methods of evaluation, individually or by combining data from several methods. For instance, information logged periodically from observational and anecdotal records, when combined with periodic reviews of creative work and student-generated self-reports, will yield a rich picture of a student's development over time. Although this evaluation method is quite time-intensive, the narrative summary is one of the most valuable reflections of a student's growth intellectually, behaviorally, and affectively. Moreover, information gathered from several different assessment strategies can be used to inform and/or corroborate data from other evaluation methods.

Summary

It is hoped that the evaluation strategies described here expand the assessment options for art educators. The use of multiple assessment strategies is strongly encouraged in order to provide the most comprehensive picture of student learning, development, and progress. Evaluating student art learning means more than assigning a grade or critiquing their work with them. A thorough evaluation in art education should provide all students with a sense of how successfully they can manage the materials, processes, and techniques which underlie the production of visual images and objects. It should also provide them with an awareness of how they have developed creative and critical thinking skills both in responding to and making art. Finally, all students should be cognizant of how they have developed and grown in their awareness of and valuing of art produced by other people and throughout time.

Appendices

Art

Education

The following appendices were developed to assist district art educators in their curriculum development efforts. They are neither all-inclusive in their content/format, nor are they required to be adopted by anyone.

APPENDIX A

ART-RELATED CAREERS

- Animator
- Architect
- Art Critic
- Art Director
- Art Historian
- Art(s) Organization Administrator
- Art Therapist
- Book Binder/Designer
- Book Illustrator
- Calligrapher
- Cartographer
- Cartoonist
- Cinematographer
- Computer Graphic Artist/Animator
- Court Artist
- Educator:
  - College Teacher
    - Aesthetics
    - Art Education
    - Art History
    - Studio Fine Arts
    - Vocational
  - District Fine Arts Coordinator
  - Elementary Consultant
  - Pre-school Teacher
  - Secondary Teacher
- Engineer
- Fashion Designer
- Filmmaker/Editor
- Fine Artist
- Glazier
- Graphic Designer/Layout Artist
- Industrial Designer
- Interior Designer
- Landscape Architect
- Medical Illustrator
- Merchandiser
- Museum Professional:
  - Conservator
  - Curator
  - Director
  - Docent
  - Educator
  - Exhibition Designer
  - Restorer
- Package Designer
- Photographer
- Photojournalist
- Picture Framer/Matter
- Printer
- Publicity Designer/Promoter
- Set Designer/Builder
- Technical Illustrator
- Toy Designer
- Typographer
- Videographer

APPENDIX B

HEALTH AND SAFETY IN ART

A safe and secure environment must be provided to all students using art materials, tools, and equipment. It is the responsibility of teachers and administrators to ensure that healthy and safe work and study spaces are available. Teachers should set a good example by modeling the safe use of tools and art materials. Art materials must be stored in a safe and secure manner.

In particular, children under 12 should not be exposed to hazardous materials or substances. Due to their smaller body weight, the immaturity of their body tissues, and rapid metabolism, children are highly susceptible to the toxic effects of substances which might be ingested, inhaled, or absorbed through the skin. Additionally, younger children may not understand directions and often do not follow precautions adequately.

Be wary of "non-toxic" labels. Materials described as non-toxic may not mean they are safe. The term refers to acute toxicity, meaning immediate danger or low levels of exposure. The possible long-term effects of many "non-toxic" substances may not be known. Also, there may be a long latency period before any symptoms ever occur.

The greatest risks are associated with ceramicists, silkscreeners, potters, printmakers, welders, and woodworkers. Below are several examples of less toxic substitutes for traditional art materials which are potentially dangerous:

HAZARDOUS SUBSTANCES	SUBSTITUTES
1. Clay in dry form. The dry powder contains silica which is easily inhaled and may cause silicosis.	1. Use clay in wet form only (wet clay cannot be inhaled).
2. Glazes or frits which contain lead.	2. Use glazes labeled food-safe or poster paints instead of glazes.
3. Solvents (e.g., turpentine, benzene, toluene, rubber cement and its thinner)	3. Use water-based paints and other materials.
4. Cold water dyes or commercial dyes.	4. Use vegetable dyes, onionskins, etc.
5. Permanent markers which may contain toluene or other toxic solvents.	5. Use only water-based markers.
6. Some instant pâpier-machés may contain asbestos fibers or lead from pigments in colored printing inks.	6. Check label to ensure asbestos-free pâpier-maché or make pâpier-maché from newsprint and library paste or white glue.
7. Aerosol sprays.	7. Use brushes and water-based paints in splatter techniques with children.

APPENDIX B, continued

HEALTH AND SAFETY IN ART

HAZARDOUS SUBSTANCES	SUBSTITUTES
8. Powdered tempera colors. (Their dusts may contain toxic particles.)	8. Use only liquid colors or the teacher can pre-mix the pigments.
9. Arsenic, cadmium, chrome, mercury, lead, or manganese pigments.	9. Label art materials adequately to know which colors are safe to use.
10. Pastels which create dust.	10. Use crayons or cra-pas which are oil-based or use pastels with liquid starch.
11. All photographic chemicals.	11. Use blueprint paper and make sun grams.
12. Lead solder and stained glass.	12. Use colored cellophane and black paper to simulate lead.
13. Epoxy instant glues or other solvent-based glues.	13. Use water-based white glue or library paste.
14. Solvent-based silk screen and other printing inks.	14. Use paper stencils and water-based inks.

The above list is only a sample and is not meant to be exhaustive. Further information may be obtained from the following sources:

Center for Safety in the Arts
5 Beekman Street
New York, NY 10038
212/227-6220

The Center for Safety in the Arts (formerly Center for Occupational Hazards, COH) offers a membership newsletter and a list of current publications pertaining to hazardous materials and substances in the arts.

The Art & Craft Materials Institute, Inc.
715 Boylston Street
Boston, MA 02116
617/266-6800

The Art & Craft Materials Institute offers a list of Institute-certified products which have been reviewed through toxicological evaluation by a medical expert. The list is periodically updated.

APPENDIX C

SAMPLE
DEVELOPMENTAL CONSIDERATIONS
FOR THE
ART EDUCATION
MODEL LEARNER OUTCOMES

I = Introduce D = Develop E = Expand M = Master R = Reinforce

I. Context

K-2	3-5	6-8	9-12	
	I	D	E	1. that certain human drives continually motivate artistic expression;
I	D E	M	R	2. that common objects used in daily life have been designed by artists/designers (e.g., furniture; clothing; tools; etc.);
I	D E	M	R	3. how everyone makes visual decisions in daily life, such as in our choices of clothing, automobiles, shelter, etc.;
		I	D	4. the persuasive function of visual images, such as promoting beliefs; influencing behavior; changing taste;
I	D	E	E	5. how many career opportunities are directly or indirectly related to an art education (see Appendix A);
	I	D	E	6. that architectural and environmental forms affect people and are, in turn, affected by design, economic, and functional choices made by people;
	I	D	E M	7. and/or predicts how the historical, cultural, political, and commercial uses of art can significantly impact people.

A. Perceiving and Understanding Art in Daily Life
The student recognizes:

I = Introduce D = Develop E = Expand M = Master R = Reinforce

K-2	3-5	6-8	9-12	
				B. Knowing and Understanding Cultural and Historical Contexts The student recognizes:
	I	D	E M	1. periods in Western art history;
	I	D	E	2. and describes stylistic variation in non-Western art history in relation to trends and influences;
I	D	E M	R	3. styles in art;
I	D	E	E	4. a variety of artists and their works;
	I	D	E	5. similarities and differences in the visual imagery of various cultures through an examination of such factors as form, material, function, style, and intent;
	I	D	E	6. that art can reflect the relationship between artists and their culture by examining personal, political, socioeconomic, religious, geographic, and other issues;
	I	D	E	7. how technology and art interrelate giving rise to new materials, processes, and concepts;
I	D	E	E	8. art work done by local artists and craftspeople.
				C. Perceiving and Understanding Design Qualities and Concepts
I D	E M	R	R	1. The student differentiates between natural forms and humanmade images and objects;
I D	E M	R	R	2. The student understands the characteristics of the elements of design (e.g., line; texture; shape; space; value; color; form);
I	E D	M	R	3. The student recognizes the elements of design in natural forms and humanmade images and objects;
I	D E	M	R	4. The student understands the characteristics of the principles of design (e.g., balance; emphasis; repetition; harmony; variety; context; rhythm; proportion);
I	D E	M	R	5. The student recognizes the principles of design in natural forms and humanmade images and objects.

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I = Introduce D = Develop E = Expand M = Master R = Reinforce

II. Conceptualization

K-2	3-5	6-8	9-12	
				A. Problem Finding - The student initiates a search for problems based on:
		I	E	1. materials or media processes;
I	D	E	M	2. subject matters or themes;
	I	D	E	3. cultural or functional purposes;
		I	D E	4. historical and cultural documentation for example of problems used by artists.
				B. Problem Clarifying - The student recognizes:
I	D	E	E	1. the need to focus when presented with many options;
I	D	E	M	2. that there can be various solutions to a single problem;
I	D	E	M	3. the advantages of using various procedures in particular production situations;
I	D	E	M	4. the effect of the inclusion of various visual elements in his or her work;
		I	D E	5. open-ended situations and uses them productively.
				C. Problem Solving - The student recognizes the need to:
I	D	E	M	1. develop creative and critical thinking skills;
I	D	E	M	2. identify a plan of action for solving a problem using creative and critical thought processes;
	I	D	E M	3. review, select, and organize information helpful to meeting a goal;
I	D	E	M	4. define processes of production appropriate for solving particular problems in art;
	I	D	E M	5. apply critical thinking to evaluate his or her work in process;
	I	D	E M	6. compare the progress of a work with perceived or imagined ends;

I = Introduce D = Develop E = Expand M = Master R = Reinforce

K-2	3-5	6-8	9-12	
	I	D	E M	7. make appropriate changes in the direction of their work when desired ends are not being realized.
				D. Developing and Transforming Ideas - The student recognizes the need to:
		I	D E	1. integrate previous and current knowledge and skills;
I	D	E	M	2. display originality;
	I	D	E	3. use atypical ideas and solutions to problems, as well as obvious ones;
		I D	E	4. take visual risks;
		I	D E	5. modify and elaborate upon ideas;
		I	D E	6. to express ideas that state opinions about artistic conventions and traditions;
I	D	E	M	7. demonstrate flexibility and fluency when developing or transforming ideas;
I	D	E	E	8. enrich his or her visual and conceptual knowledge.
				E. Evaluating Solutions - The student recognizes the need to assess:
		I	D E	1. the process versus the final solution;
		I	D E	2. the degree to which the solution fits the problem;
		I	D E	3. his or her solution based on choices made during execution of the problem.

I = Introduce D = Develop E = Expand M = Master R = Reinforce

III. Construction

K-2	3-5	6-8	9-12	
				A. The student executes work which demonstrates skills in:
	I	D	E M	1. making original choices of subjects and themes independent of the views of others;
I	D	E	M	2. producing visual images which reflect certain specifications, e.g., subject matter, media, size;
	I	D	E M	3. producing visual images with a particular function, e.g., images that persuade, describe;
I	D	E	M	4. producing visual images which communicate particular feelings or moods based on experiences and beliefs;
I	D	E	M	5. using replication, exaggeration, and abstraction to express ideas;
	I	D	E	6. designing or redesigning environmental spaces, e.g., parks, playgrounds, shopping areas, schools, murals.
				B. The student exhibits the ability to "represent" space, both two- and three-dimensionally by:
I	D	E M	R	1. using various methods of manipulating the picture plane (e.g., composition, overlapping, shading, variation);
	I D	E M	R	2. using various methods of linear perspective;
	I	D E	M	3. using various methods of aerial, or atmospheric, perspective;
I	D E	M	R	4. transforming images and forms to create new results.
				C. <u>The student develops cognitive, affective, and psychomotor skills using various tools and materials (media) to understand</u>:
I	D	E	E	1. how tools and materials are used in a variety of ways as a means of discovering their creative possibilities;
	I	D E	M	2. <u>that the selection of appropriate materials, tools, and processes produces specific visual statements</u>;
I	D	E M	R	3. <u>responsible and safe use of tools and materials (see Appendix B)</u>;
	I	D E	M	4. technical and production skills used in such technologies as computers, film, television, and video.

I = Introduce D = Develop E = Expand M = Master R = Reinforce

IV. Communication

K-2	3-5	6-8	9-12	
				A. The student develops visual sensitivity through an investigation of:
I D	E	M	R	1. the significance of visual art and the role of artists in society;
I	D	E M	R	2. similarities and differences between various forms and styles of art and mass media images;
	I	D	E	3. new trends in art and design.
				B. The student applies communication and criticism skills in responding to visual qualities:
I	D	E M	R	1. using art vocabulary;
I	D	E M	R	2. from personal and academic perspectives.
				C. The student applies communication and criticism skills through viewing, speaking, and writing by analyzing:
	I	D	E	1. aesthetic qualities found in natural and manufactured objects;
I	D E	E	M R	2. the influence of cultural and historical context on artistic production and reception;
I D	E M	R	R	3. the effects of the elements and principles of design on production and reception;
I	D E	M	R	4. the impact of art forms and mass media images;
	I D	E M	R	5. images and objects found in public settings;
	I	D	E	6. the relationship between original art and reproductions.

I = Introduce D = Develop E = Expand M = Master R = Reinforce

K-2	3-5	6-8	9-12	
I D	E M	R	R	D. The student interprets works of art by examining: 1. the elements and principles of design;
I	D	E	E	2. feelings and moods derived from the art;
I	D	E	E	3. the meaning of subject matter and themes;
I	D E	M	R	4. cultural, historical, and spiritual concepts.
I	D E	E	E	E. Through personal growth and community awareness the student will value lifelong learning experiences: 1. taking part in artistic endeavors;
I	D E	E	E	2. learning about art through reading books, periodicals, mass media, and electronic technology;
I	D E	M	R	3. selecting and analyzing objects that improve the aesthetic quality of their schools, homes, and community;
I	D E	E	E	4. viewing art in a variety of contexts, such as in galleries, museums, and public places;
I	D E	M	R	5. recognizing the role of local artists and craftspeople;
I	D E	M	R	6. recognizing the role that art education plays in various professions (see Appendix A).

APPENDIX D

ART EDUCATION CONTACTS AND RESOURCES

Art Educators of Minnesota (AEM)
Karen Rossbach, President
Mounds Park Academy
2051 E. Larpenteur Avenue
Maplewood, MN 55109 (612) 777-2555

COMPAS
305 Landmark Center
75 West Fifth Street
St. Paul, MN 55102 (612) 292-3249

Film in the Cities
Colleen Daly Sanders
2388 University Avenue
St. Paul, MN 55114 (612) 646-6104

Minnesota Alliance for Arts in Education
David Bach, Executive Director
5701 Normandale Road, Suite 244
Minneapolis, MN 55424
(612) 920-9002

Minnesota Association of School Administrators
Ben Trochill, President
1884 Como Ave.
St. Paul, MN 55108 (612) 645-6272

Minnesota Association of Secondary Vocational Administrators
June Long, President
Osseo School District
11200 93rd Avenue North
Maple Grove, MN 55363
(612) 425-4131

Minnesota Citizens for the Arts
708 North First Street, Suite 235D
Minneapolis, MN 55401
(612) 338-2970

Arts Midwest
Hennepin Center for the Arts
528 Hennepin Avenue, Suite 302
Minneapolis, MN 55403 (612) 341-0755

Andrea Gilats, Program Director
Split Rock Arts Program
306 Wesbrook Hall
University of Minnesota
Minneapolis, MN 55455 (612) 624-6800

The Minneapolis Institute of Arts
Education Division
2400 Third Avenue South
Minneapolis, MN 55404 (612) 870-3202

Minnesota Association of Middle Level Educators
G. Edward Schramm, Executive Director
Milaca Middle School
135 3rd Street S.E.
Milaca, MN 56353 (612) 983-6989

Minnesota Association of Secondary School Principals
Robert L. St. Clair, Executive Director
Suite 109, 1910 West County Road B
St. Paul, MN 55113 (612) 636-8366

Minnesota Center for Arts Education
Jim Undercofler, Executive Director
Karon Sherarts, Director of Resource Programs
6125 Olson Memorial Highway
Golden Valley, MN 55422
(612) 591-4700 (800) 652-9747

Minnesota Council for Gifted and Talented
5701 Normandale Road, Box 70
Minneapolis, MN 55424
(612) 927-9546

APPENDIX D, continued

ART EDUCATION CONTACTS AND RESOURCES

Minnesota Department of Education
Raymond Klecker-Higgins
Art Education Specialist
627 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 (612) 296-4074

Minnesota Department of Education
Janet Grove, CAPP Coordinator
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St. Paul, MN 55101 (612) 297-1927

Minnesota Elementary School Principals' Association
Robert F. Arnold, Executive Director
555 Park Street, Suite 110
St. Paul, MN 55103 (612) 227-7209

Minnesota Humanities Commission
Cheryl Dickson, Executive Director
26 East Exchange Street
St. Paul, MN 55101 (612) 224-5739

Minnesota School Boards Association
Richard J. Anderson, Executive Director
Box 119
St. Peter, MN 56082 (507) 931-2450
Metro: 612/333-8577 (800) 642-4459

National Art Education Association (NAEA)
1916 Association Drive
Reston, VA 22091
(703) 860-8000

Tweed Museum of Art
10 University Drive
University of Minnesota-Duluth
Duluth, MN 55812
(218) 726-8222

Minnesota Department of Education
Linda Garrett
Inclusive Education Specialist
649 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 (612) 297-7156

Minnesota Education Association
Robert Astrup, President
41 Sherburne Avenue
St. Paul, MN 55103 (612) 227-9541

Minnesota Federation of Teachers
Sandra Peterson, President
168 Aurora Avenue
St. Paul, MN 55103 (612) 227-8583

Minnesota Museum of Art
Education Department
75 West Fifth Street
St. Paul, MN 55102 (612) 292-4367

Minnesota State Arts Board
Tammy Hauser, Program Associate
Artist in Education Program
432 Summit Avenue
St. Paul, MN 55102 (612) 297-2603

Plains Art Museum
521 Main Avenue South
Moorhead, MN 56560
(218) 236-7383

Walker Art Center
Education Department
Vineland Place
Minneapolis, MN 55403
(612) 375-7600

APPENDIX D, continued

ART EDUCATION CONTACTS AND RESOURCES

Educational Cooperative Service Units (ECSUs)

Northwest ECSU
Regions One and Two
Gene Kjellberg, Director
114 West First Street
Thief River Falls, MN 56701
(218) 681-8005 FAX: (218) 681-2028

West Central ECSU
Region Four
DuWayne Balken, Director
1001 East Mount Faith
Fergus Falls, MN 56537
(218) 739-3273 FAX: (218) 739-2459

Southwest & West Central ECSUs
Regions Six and Eight
Glen Shaw, Director
Box 547
Marshall, MN 56258
(507) 537-1481 FAX: (507) 537-7327

South Central ECSU
Region Nine
Lester Martisko, Director
1610 Commerce Drive
North Mankato, MN 56001
(507) 389-1425 FAX: (507) 389-1772

Metro ECSU
Region Eleven
Gerald Mansergh, Director
3499 Lexington Avenue North
Arden Hills, MN 55126
(612) 490-0058 FAX: (612) 490-1920

Northeast ECSU
Region Three
Stephen Anderson, Director
Midway School - Vermillion Drive
Virginia, MN 55792
(218) 741-0750 FAX: (218) 741-1719

ECSU Five
Region Five
Gary Nytes, Director
Chicago & 5th Street, Box 15
Staples, MN 56479
(218) 894-1930 FAX: (218) 894-3045

Central Minnesota ECSU
Region Seven
Robert Cavanna, Director
3337 West St. Germain
St. Cloud, MN 56301
(612) 255-3236 FAX: (612) 255-2998

Southeast ECSU
Region Ten
Dean Swanson, Director
210 Woodlake Drive SE
Rochester, MN 55904
(507) 288-1282 FAX: (507) 288-7663

APPENDIX D, continued

ART EDUCATION CONTACTS AND RESOURCES

Regional Arts Councils

REGION 1
Northwest Regional Development Commission
525 Brooks Avenue South - P.O. Box E
Thief River Ralls, MN 56701
(218) 681-2637

REGION 2
Region Two Arts and Humanities Council
Bemidji Community Arts Center
426 Bemidji Avenue
Bemidji, MN 56601
(218) 751-5447

REGION 3
Arrowhead Regional Arts Council
Carnegie Building, Suite 211W
101 West Second Street
Duluth, MN 55802
(218) 722-0952

REGION 4
Lake Region Arts Council
112 West Washington Avenue
P.O. Box 661
Fergus Falls, MN 56537
(218) 739-5780

REGION 5
Region Five Regional Development Commission
611 Iowa Avenue
Staples, MN 56479
(218) 894-3233

REGIONS 6E, 6W, 8
Southwest Minnesota Arts and Humanities Council (SMAHC)
P.O. Box 1193
Marshall, MN 56258
(507) 537-1471 (800) 622-5284

REGION 7E
East Central Arts Council
100 South Park Street
Mora, MN 55051
(612) 679-4065

REGION 7W
Central Minnesota Arts Board
P.O. Box 1442
Saint Cloud, MN 56302
(612) 253-9517

REGION 9
Region Nine Regional Development Commission
410 South Fifth Street
P.O. Box 3367
Mankato, MN 56001
(507) 387-5643 (800) 722-9389

REGION 10
Southeastern Minnesota Arts Council
1312 1/2 Seventh Street NW, Suite 204
Rochester, MN 55901
(507) 281-4848 (800) 722-9389

REGION 11
Metropolitan Regional Arts Council
Mears Park Centre
230 East Fifth Street
Saint Paul, MN 55101
(612) 291-6494

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Art

Education

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